

THE JOHNS HOPKINS NEWS-LETTER

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Escort vans are widely used by the Hopkins community.

Donna Williamson

SC Evaluates Escort Vans Security Says Purchase of Fourth Van Likely

by Mira Vayda

Ten years ago the Johns Hopkins University Security Department leased a single van and began escorting students, faculty, and staff around the outskirts of campus. Today, according to Lieutenant Fred Bindeman, director of the escort service, "a fourth van has been ordered." Bindeman hopes to "locate or special-order" the van and have it integrated into the system within the year.

This announcement, made within weeks of the Student Council Security Committee's presentation of the "Security Shuttle Ride-Along" Report which pressed for another van, is positive news to the entire Homewood community.

"It's a pretty good idea," senior Kristine Walker said. "The three right now just aren't cutting it," she added.

Rob Snodgrass, a former student driver, agreed: "Getting more vans out there will help solve the problem students are complaining about."

Currently, security operates three vans. According to Bindeman, Van 1 covers all calls for Hopkins property which includes Wolman Hall, Ivy Hall, Rogers House, the Homewood, the Bradford, and the Baltimorean, as well as any location on campus. This van makes a pick-up at the Milton S. Eisenhower Library (MSE) every half hour from 5 p.m. until 2 a.m. Vans 2 and 3 handle off campus calls and make half-hourly stops at the Rotunda. These vans answer calls until 3 a.m.

"We were running out to the Rotunda every time we turned around," Bindeman said, explaining why the Rotunda stop was initiated a year ago.

Bindeman indicated that the

fourth van might be used to run a fixed route and said that he was currently sifting through logs from previous months to determine which locations were visited most frequently. However, he saw several problems inherent in such a system.

"The vans were established for safety," he emphasized. "To have students standing out on Calvert Street just like they were waiting for a bus—out in the elements—they're fair game. They'd still have to wait 15 or 20 minutes, just like for a bus," he said.

Walker pointed out that a shuttle route could not work like Baltimore's MTA buses. "What are the chances that someone from Wolman will be going to [another stop]? What happens when it gets off schedule or if they're too many people on the van?" Walker asked. "It might

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JHU Housing Restricted by Class Survey Says Freshmen and Sophomores Not Compatible

by Nicole Winfield

Exactly where and how next year's freshman and sophomore classes will be housed has been the subject of the latest rounds of surveys conducted by the Office of Housing and the Office of Residential Life.

Yet uncertainties over who exactly was asked to comment on what questions has caused some people like Amy Sandusky, president of the Student Council, to wonder whether a consensus opinion had been obtained after only a select group of students had been surveyed in one of the

questionnaires.

Carol Mohr, director of Housing, recently asked all Resident Assistants (RAs) to distribute a two-page written survey to all freshmen and sophomores living in University housing "to find out their satisfaction level, their concerns, and how we can serve them better."

In addition to the preliminary questions of this survey, students were asked to choose what building—AMRI/II, Buildings A & B, Wolman or McCoy—they would prefer to live in next year, given that Wolman, McCoy, and Buildings A & B cost about \$300

more than the AMRs.

Colleen McCurdy, assistant director of Residential Life, said that, "this was the first step in deciding who would occupy what building." Mohr added that the University "will try to accommodate their preferences to the extent possible."

Results are still being tabulated. The survey was created based on the understanding that next year's sophomore class wanted to be housed separately from the incoming freshmen.

"We have sensed a strong feeling among groups that students—freshmen and

sophomores—prefer to live separately rather than integrated in University housing," McCurdy said.

"That feeling stems from the University tradition of freshmen living apart from upperclassmen," McCurdy added.

A four-question survey conducted in October by the Office of Residential Life, under the leadership of its director Dorothy Flemming, arrived at this conclusion.

Unlike the second survey that targeted the entire freshmen class and sophomores living in University housing, the October survey relied on the opinions of a small sampling of student representatives.

McCurdy, speaking on Flemming's behalf, said that

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Sohnia Hong

Colleen McCurdy, assistant director of Residential Life

O'Neil Speaks Out Against PC and Speech Codes in Education

by Albert T. Su

"Drafting a speech code and imposing it on students who make tasteless or offensive remarks is in some sense an admission of failure about liberal education," former University of Virginia President Robert O'Neil said to a Shriver Hall audience Tuesday night.

"It's a tacit concession that

universities can't achieve a tolerable level of civility by using their normal educational means," he continued, "but instead have to resort to rather crude and coercive measures of the kind that are generally used to... enforce parking policies."

O'Neil, who is currently the director of the Thomas Jefferson Center for the Protection of Free Expression, was the fifth speaker

in the 25th Milton S. Eisenhower Symposium "The Imprisonment of Ideas: The First Amendment in Crisis." Throughout his lecture, he drew upon his personal and professional experiences in academia to explore the various forms of educational censorship he said are present in American colleges and universities today.

"Political correctness in its most virulent form is really quite antithetical to the advantages of liberal education," he said. "Political and ideological litmus tests in faculty hiring and promotion and admissions of students have to be avoided at all costs."

O'Neil said he hoped to convince his audience that speech codes and political correctness (PC) have much more to do with liberal education than might appear on the surface. "It seems to me that... speech codes, PC and the like may in fact be, really are quite centrally related to liberal education."

In one example of how speech codes are related to liberal education, O'Neil suggested that "more and better liberal education" and not speech codes in liberal education should be used to combat hateful speech. Students would gain greater understanding of diversity through curricular experiences, rather than being censored and fostering even more feelings of hate, he said. Hopefully, that

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This Week

The *News-Letter*: is it responsible for sensitive reporting and editorial consistency among its many editors? Read what one columnist has to say in **Editorials**, page 6.

It's been a year since the MCATs changed format from mostly science regurgitation to more verbal reasoning. Find out how Hopkins students fared on the new format in **Science**, page 12.

Arts has a mini holiday preview of the upcoming holiday movies. Turn to the movie centerfold on page 8.

Men's Fencing dominated their first duel meet of the year by handing losses to three MAC schools from Virginia. Read how they did it on page 14 of **Sports**.

Wondering how you'll do on your finals? **Features** peers into the crystal ball of Lisa Palmer on page 12.

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New Minor Approved Pre-Nursing Program Now Open to Applicants

by Margaret Huh

A Pre-Nursing Program has recently been approved by the Curriculum Committee and is expected to be approved by the Academic Council, according to Dr. Stella Shiber, assistant dean of Undergraduate Academic Studies at the School of Nursing. The program, which is the first of its kind on the Homewood

campus, was coordinated by Shiber and Mary Herlihy, director of Student Admissions at the School of Nursing, Dean of Arts and Sciences Lloyd Armstrong and Assistant Dean of Arts and Sciences Jacquelyn Mitchell, both on the Homewood campus.

Chair of the Student Council Education committee Sandeep Singhal stated that current high school seniors applying to Hopkins will have the opportunity of indicating interest in the program. Once the applicant is accepted as an undergraduate at Homewood, his application will be forwarded to the School of Nursing for an evaluation there, Singhal said.

Last year, a similar Pre-Nursing Program was proposed by the School of Nursing, but was rejected "for trivial reasons," according to Nursing School Representative Andrea Batelli.

"I'm not holding my breath for an approval by the Academic Council. It seemed it was axed behind closed doors," Batelli said that the reasons for the rejection were unclear.

Commenting on the nursing program itself, Batelli said, "I came into the program with a snobby attitude, but it's a lot

tougher than I expected. I've gained a respect for the nursing profession." She cited the hands-on nature of nursing as a major reason for not going pre-med.

Originally, according to Singhal, Hopkins students interested in nursing would have to apply to the School of Nursing during their sophomore year, as other sophomores from other colleges must do. However, this new program will allow accepted freshmen to know upon admission to Hopkins whether they are also eligible for the Pre-Nursing Program.

According to Batelli, a Pre-Nursing student must take fifteen required courses over the first two years in addition to five elective classes. The required courses include classes in the humanities, social sciences, and basic sciences, Batelli said.

The program will accept no more than five students per year for a period of two years. After the two years, the program will be reevaluated by Armstrong and his School of Nursing counterpart, Dean Carol Gray. The program will then be modified to be proportional to the number of applicants, both Batelli and

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Andrea Batelli

Scott Dalke

Council Releases Report on Escort Vans

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entice people to walk more than they do now," she said.

Snodgrass added that since the service was designed to "keep people from walking at midnight" a fixed route would only create confusion with students walking to stops and transferring from different points. "You couldn't call the vans to come to [places on the] route," he said.

But Sandeep Singhal, who was a co-chair for the Security Committee, felt that putting one van on a fixed route would have some advantages.

"Students are already waiting outside in dark corners and insecure places. They are locked out of unlighted buildings," Singhal said. "Security could pick a certain set of reasonably secure places... where students will be coming and going from,"

he said.

"If that can alleviate enough of the traffic that the door to door service is caught up in, [the system] will be more efficient," Singhal added.

Bindeman guaranteed that the door-to-door service would not be curtailed.

The report, which also recommended running a fixed route as part of their "Suggested Action Plan," analyzed the results from surveys which were taken last April as part of their "ride along."

According to the report, the objectives of the study were to gather "information about the security needs of students and their opinion of the current security van system;" to gather "information about how the security van operates, how the Security Office administers the

shuttle, and what problems Security faces when running the van service;" and to develop "ways in which the students may work with the Security Office to improve the Security Van Service."

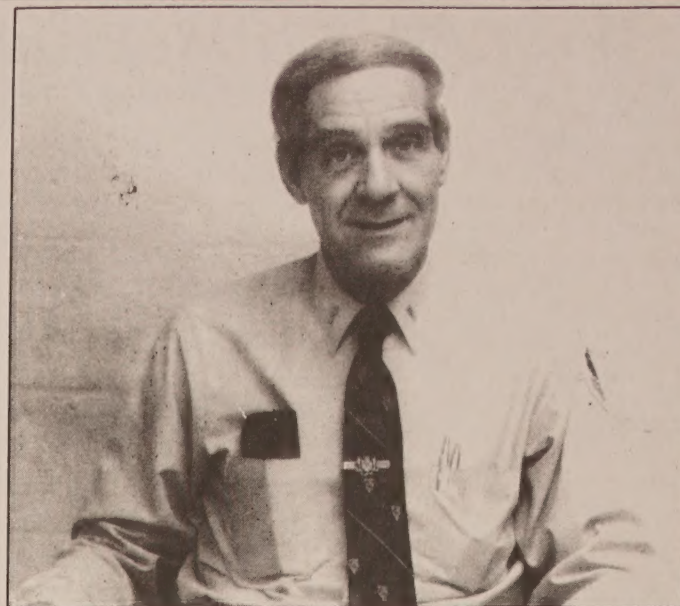
Student Council members and other interested students rode the escort vans, observed the dispatcher, interviewed Director of Homewood Security Robert Larkin and other security officers, and distributed surveys to passengers and drivers. This information was compiled by the Security Committee chaired by Council President Amy Sandusky and Singhal.

Though Sandusky saw flaws because the report's data "reflects times during the lightest periods" of the van service, she still felt that the survey recommendations were invaluable.

"It's important to use the data to see the kinds of patterns that you're going to encounter. A lot of the numbers themselves are inaccurate, but the trends they show are accurate. The numbers are secondary," Singhal said. "You can't change the system without knowing the needs of the service."

Singhal felt that the most important aspect of the report was the "text and comments, due to the sheer completeness of them." He added that it was important to compile all the opinions about the shuttle in one place.

Singhal said that the Security Committee started out by taking a set of dominant complaints and trying to find a set of new solutions. He said that the report's recommendations are "very simple changes that can be made with not a lot of effort. We don't want



Fred Bindeman, director of Escort Services

Julian Lee

to put an undue burden on Security," he added.

While the report supported the adoption of a fixed route, it conceded that giving out an ETA was out of question. Instead, the report suggested that "the dispatcher could specify a relative activity level," or inform students of how busy the service was at the time of their call.

"Almost every student surveyed wanted an ETA," Singhal said. By knowing how busy the service is, Singhal said students "could plan their schedule accordingly."

"We found that... if we give an ETA for ten minutes and the van gets there in five minutes, the student is not ready. If it's been fifteen minutes, [the student] is calling back," Bindeman said.

"Knowing you may have to wait a long time is better than not knowing anything at all," Singhal continued. He emphasized that Security should communicate as much information as possible.

Bindeman said that ETAs interfered with radio communication between the vans and the dispatchers and tied up valuable air time.

"The dispatcher tries to keep Van 2 and Van 3 on opposite ends of the boundaries [of campus]," Bindeman said, though he said that sometimes vans will leave their designated areas in order to drop off passengers.

"During the night, it's up to drivers of the vans to pick up other van's calls," he added.

Bindeman said that determining the order of pick-up and drop-off was a tricky business since "people on the van start complaining if they're on it too long."

The report which questioned the drivers' efficiency, also examined problems stemming from students. Van drivers commented that some passengers are rude and that students don't "specify where in the building they are located."

"They've got to tell us which street they're coming out on. The dispatchers won't know," Bindeman said. "Take the Broadview, for example. That building is big. Students have to be precise when they call." He added that students should also be waiting for the van so as to avoid missing it and having to call a second time.

The report also indicated that vans might be delayed because the dispatchers don't notify the vans directly after calls are received. Bindeman explained that since the dispatcher must handle emergency calls, the van service may be put on hold. He hopes that with the addition of a second dispatcher this problem will be solved.

The report proposed that "a rider's handbook should be written and distributed listing what the service does, what rules it has, courtesy tips for riders, etc." "Students could benefit [by learning] more about the system," Snodgrass said.

In-Person Registration Soon Obsolete Juniors and Seniors Can Skip Long Registration Lines

by Li-Yu Huang

Juniors and seniors will have the option of staying home January 23-24 rather than enduring the 1992 spring registration lines in the Glass Pavilion. All classes may have this "mail-in" registration option by the 1993 spring semester "if everything runs smoothly," associate

registrar Ruth Campbell said. "Mail-in" registration has been available for graduate students for several years. The option first became available for seniors last fall and again for juniors in the spring to test if the process would work.

"The term probably shouldn't be called 'mail-in' registration," Campbell said. "It's basically a

process where students won't have to register in-person."

To be eligible for this option students in the past have had to ensure that their tuition bills were paid by a date specified by the registrar, and that their health insurance forms were also in order. According to Midge Davis, undergraduate recorder from the registrar's office, this year's juniors and seniors must have their tuition paid and postmarked by January 3. Health insurance matters should also be "taken care of."

Juniors and seniors will receive a notice at their home address the week of January 6 notifying them of whether or not they will have to register at the Glass Pavilion. Those students who have all the appropriate forms turned-in and their tuitions paid need only "check their Gilman boxes for packets with confirmations and room schedules," Davis said.

According to Davis the number of students who actually took advantage of the mail-in option for last spring had increased this fall.

"Last spring there was a low count, maybe around 125, simply because a lot of seniors didn't know what we were talking about or were here for intercession and decided to go ahead and do it in person," Davis said. "There was more of a response in the fall, roughly 350-400."

One of the goals of providing the new option is to reduce the congestion students often associate with in-person registration. However, preregistration will not change, Davis said.

"Students will still have to go

through those lines for preregistration and hand in their slips in person," Davis said.

Depending on the response, Campbell says that the option may be totally phased-in by the spring of 1993.

"Ultimately we will probably do away with in-person registration," Davis said.

Students are receptive to the option now available to them. Junior Elissa Cooke thinks, "it's a good idea especially if you have nothing wrong with billing."

"There is no reason to go to Glass Pav. when everything is already confirmed," Cooke said. "The majority of people I know don't have a problem with billing and stuff, and it's a hassle to go through lines to pick something up when it could easily be picked up from a mailbox."

Junior Komal Jaipaul agreed and said that not having to register in-person is a good option for those who "want to stay an extra few days at home."

Other universities have the capability of offering their students phone-in registration. Hopkins is not oblivious to the technology available, and Campbell says the University "is looking into other technologies in general."

"There are other options to make preregistration/registration simpler, quicker, and less worrisome for students," she said. "We are still looking into how the different methods will affect academic advising, faculty, and other aspects of the process."

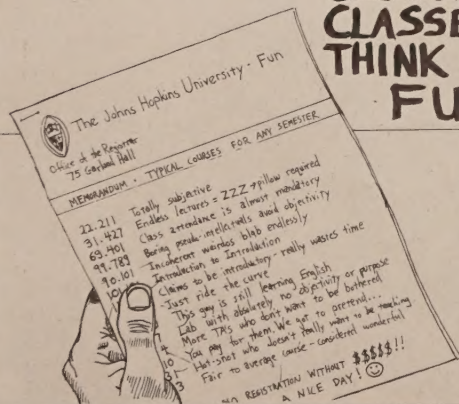
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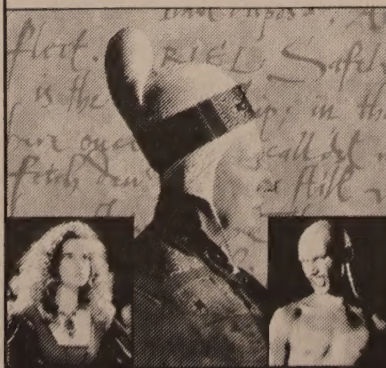
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O'Neil Blasts Speech Codes

Continued from page 1
would bring a higher tolerance and greater campus civility, O'Neil added.

"If speech codes really would make people on campus be nicer to one another that would be one thing," O'Neil said and explained. "But given the uncertainty about their impact and the deep misgivings about their legitimacy, the cause for going a significant step further with liberal education seems to me a compelling, really an inescapable one."

O'Neil also said that it was not hard for PC to find its way into liberal education through the classroom, lab, or lecture.

"My middle son, who is a first year undergraduate...got back his first paper in a history course," he said, "The good news was the grade...The bad news was the comment next to the phrase he used to describe the pattern of ocean commerce. 'Not PC,' wrote the grader. The phrase? 'Oriental Trade'."

O'Neil asserted that liberal education did not have to be politically correct to be fulfilling. Instead, he suggested that "a little sensitivity to new cultures and neglected values and traditions" represented an appropriate part of a liberal arts education.

He explained why colleges and universities impose speech codes in liberal education. "Why do good people want to ban bad words for good reasons...and often with bad results?" he asked.

With an increase in the number of minorities and women on

"What sort of example does the university set by ever repressing any words or thoughts?"

university campuses, universities feel a duty to create a pleasant and hospitable environment, O'Neil said.

O'Neil quoted a college president as saying, "Students who represent a broad spectrum of our nation now expect to be welcomed and supported, not merely accommodated or tolerated." O'Neil questioned, "What more logical way to improve a campus climate than to decree that certain terms...simply can't be used?"

Furthermore, universities would like to give minorities and women assurance that someone

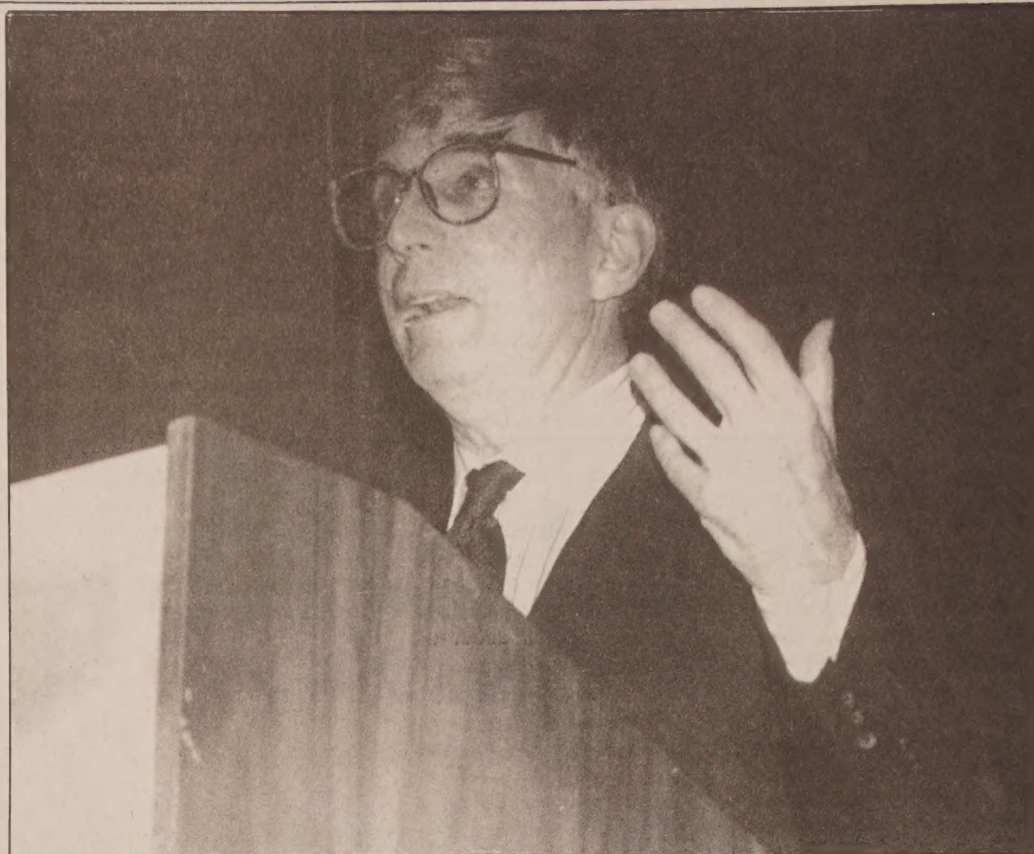
cares enough about their stature to offer protection, said O'Neil. This is done whether or not the speech code is likely to be effective, he added.

O'Neil said another reason is to maintain an academic environment conducive to the pursuit of education. A hostile environment may not only deny minorities and women opportunities to pursue an education, but "it may deprive the academic community of the contributions they may make," he said.

Finally, O'Neil said that universities want to project an image that they do not tolerate racial slurs or, even worse, condone or encourage hate speech. If the university administration tolerates such speech, "they're not acting with complete neutrality but are in fact taking sides in subtle ways," he said.

O'Neil said that although the motives behind speech codes are good and undeniably sound, there are still serious problems with the implementation of speech codes.

"It's the implementation of speech codes that gets us into trouble," he said, and added "Instead of increasing intergroup tolerance and understanding, speech codes...exaggerate tensions."



Former University of Virginia President Robert O'Neil addresses Shriver crowd.

Jennifer Jacobus

"It's here that the link to the basic value of academic freedom seems to be clearest," O'Neil asserted. "What sort of example does the university set by ever repressing any words or thoughts?"

O'Neil said political correctness, for the most part, was

well within a range of tolerance that most people expect for a diverse society. Political correctness has merits by exposing students to the "thoughts and achievements of people who are not white or male," he added.

The kind of political correctness that concerned O'Neil was the standard of political correctness used in hiring of faculty, approval of library materials or approval of research projects.

He explained, "The question is

much less what we add to the curriculum or who we add to the faculty, but much more how we do it and what happens to those of our colleagues who differ or disagree."

At the conclusion of his lecture, O'Neil said, "All of us in the academic community ought to renew our commitment to diversity, openness and ideas, values and beliefs of all places in society surely within the academy."



Schorr Confesses.

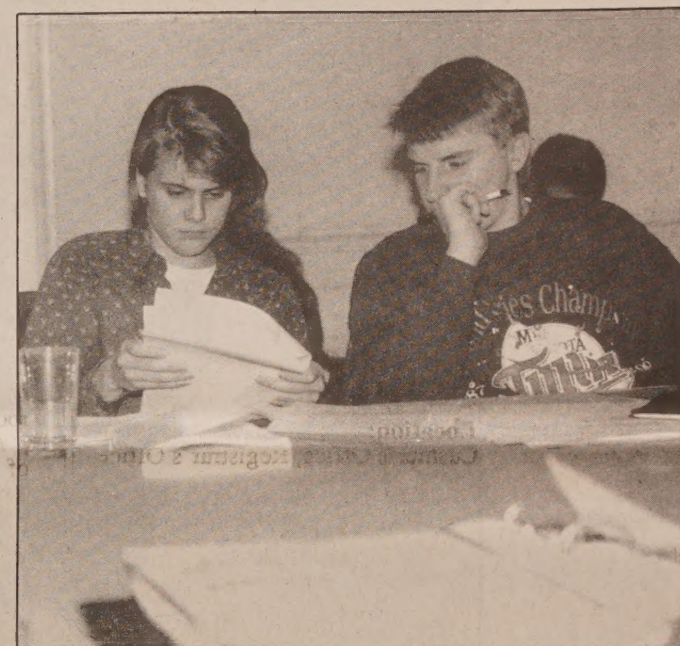
Veteran journalist Daniel Schorr offered his "Confessions as a Journalist at 75" to a packed Shriver Hall last week. As a former member of Edward R. Murrow's original CBS news team, the 1991 Frank R. Kent Lecturer related his 55 years in journalism.

Schorr, currently a senior news analyst for National Public Radio, talked of the power that the TV industry wields. Warning that the media must use this power with discretion and foresight, he referred to the TV camera as an "arbiter of identity" through which terrorists can manipulate TV. Schorr stated, "People would kill to get on TV."

Schorr accused today's debt-conscious network owners of using the "worst tricks of the trade." Citing the blurring of reality between news programs and news documentaries, he called TV a "corner of reality being beleaguered."

Schorr's personal commitment to First Amendment rights earned him a spot on President Nixon's "enemies list" while almost landing him in jail. "My cause in life is to tell the story to the public," Schorr conceded.

Photograph and Article by Donna Williamson.



Scott Dalke

Members of Student Council look for answers at this week's meeting.

Freshmen, Sophomores To Be Segregated

Residential Life "targeted just pocket groups...the Residential Advisory Board (RAB), the RAs, and members of the Homewood Schools Services Advisory Committee."

Dean of Students Susan Boswell said that the RAB is composed of freshman representatives from the various buildings. Representatives from all classes, including one graduate student and one freshman, comprise the eleven-member Homewood Schools' Services Advisory Committee.

"Members of the RAB were asked to get feedback from the students in their dorms before they came to fill out the survey," said McCurdy, who added that the RAs were given the surveys and asked to answer them at the same meeting.

Director of Auxiliary Enterprises Bettye Miller said that she had informally asked the two students serving on the Auxiliary Enterprises Subcommittee of the Homewood Schools Services Advisory Committee to comment on the four questions of the

survey.

Sandusky, who serves as one of the two Auxiliary Subcommittee members, said that in an October 28 meeting with Miller, she and Jason Conti were asked "if we thought freshmen and sophomores should be separated, and if so how...by room, suite, floor, wing, or building."

Miller said, "Dean Colombo made the final decision to separate the classes," based on the information Flemming and she had gathered with the surveys.

Reid Orth, co-chairman of the Housing Committee of Student Council said that he was never surveyed by the Office of Residential Life.

"Freshmen were coming to me voicing their opinions to the issue of integration or separation, but I was never given a survey myself," he said.

Orth added, "I approached Carol Mohr myself, unaware that a survey had even been given out. Student Council members later came to me as well, concerned that only the RAB, the RAs and certain members of the

Homewood Schools Services Advisory Committee had been asked to comment."

Sandusky said that the final decision "is probably what most people want." She questioned whether a consensus opinion of the freshmen class had actually been achieved by targeting such a limited and select number of students.

"For such an important decision to be made, most people should have had their input considered," Sandusky said.

Although she said she "had nothing to do with" the creation of the surveys nor with the actual information-getting, Boswell said that "the people living there should have the most say in the issue...they are the people impacted most and are the best informed."

Miller said that a consensus was achieved by the first survey. "We were not doing a scientific sampling...it was an informal process that confirmed the information from conversations that have been going on for a long time," she said.

She added, "Who better to get

a sense of the majority than from the students who are supporting and representing the resident population?"

Freshmen from the Wood house voiced some concern over how the classes should be divided—but they stressed their wanting to have the right to be able to live with people they like regardless of their year. Their main concern about required housing for next year was cost.

"They've got to make University housing cheaper," one Wood resident said.

The cost this year for double occupancy in Wolman totals \$3,720, while double occupancy in the AMRs costs \$3,430.

McCurdy said the trend for freshmen seems to be towards a preference for McCoy and Wolman.

She also said that it was possible that a house in the AMRs will be designated solely for sophomores next year as an alternative to the more expensive buildings.

If you spot an administrator committing a boo-boo, call our new news tip line at 516-NLNL.

by Lisa Mastny

Student Council News:

•Agape, a new Hopkins Christian group, has been approved as an official organization under the Student Activities Commission. The group, which falls under the cultural and religious category, will conduct a series of large group meetings and retreats to fulfill "those needs not met by the Hopkins Christian Fellowship."

As all new organizations, Agape will be on a one year probation.

•The administration rejected the idea of releasing Freshmen grades to parents, but encouraged students to approach their advisors individually to talk about them.

•The Housing Committee discussed the possibility of full floor access for McCoy Hall,

though the Housing Office is skeptical about the idea. They are also looking into getting protective guards for the fire alarms so the sprinklers do not trigger unnecessarily.

•Recent student complaints about the excessive heat in the library have been discussed and the problem has been solved.

•The Junior Class will sponsor a snack break on December 11 at 11 p.m. in the Gilman Coffee Shop.

•The Freshman Class sponsored its first Pizzappeal night, which was so successful that doors had to be closed an hour early due to lack of funds.

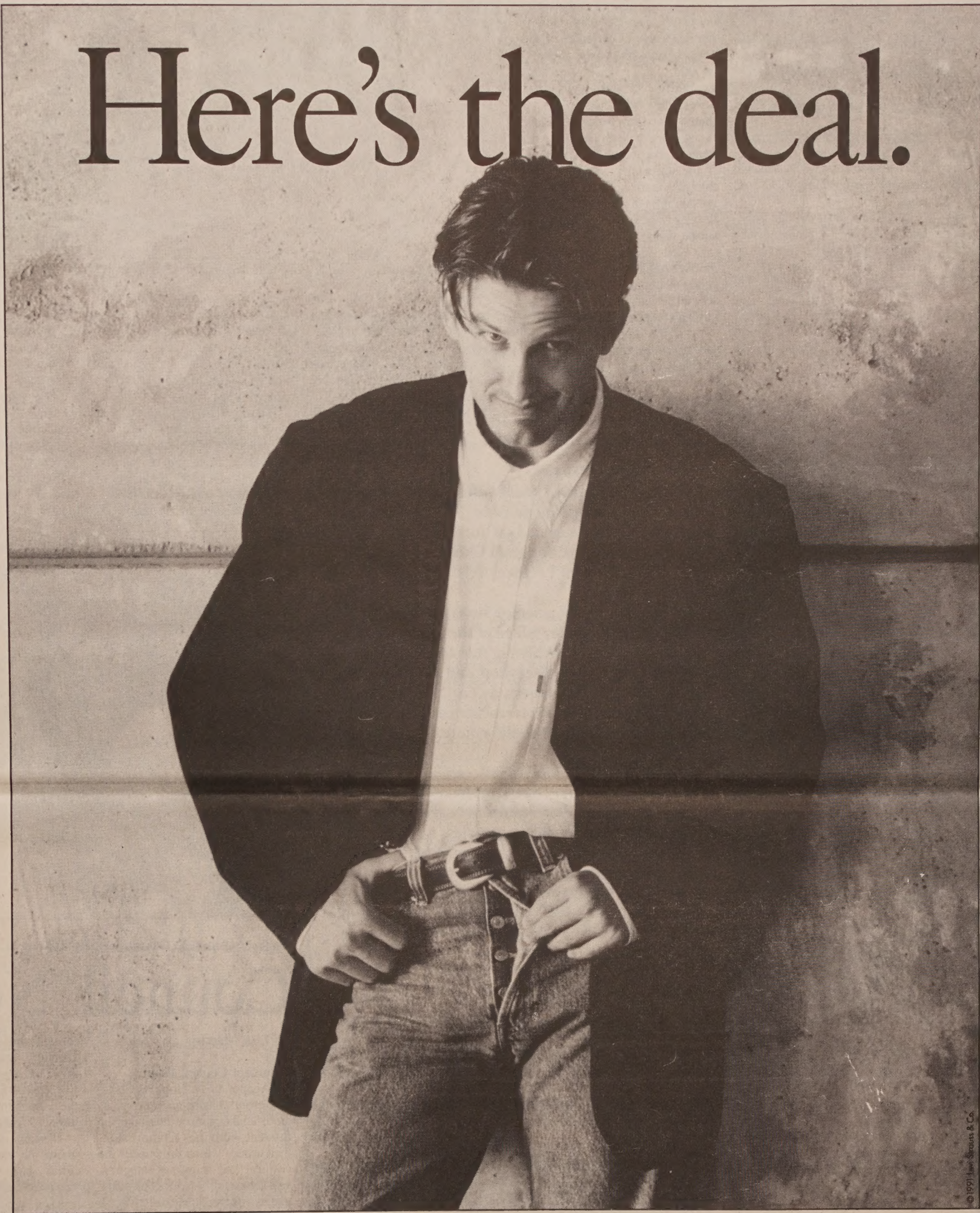
•Council Treasurer Mike Byrne submitted a proposal to form a Committee on Minority Student Affairs.



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Community Crime Report

The following crimes and incidents took place within the greater Charles Village area between November 18 and December 1, 1991.

11/18/91

•2900 blk. N. Charles St. Over a 4 day period, an '85 Olds. was stolen off the street.

•100 blk. W. Univ. Pkwy. Between 8 a.m. - 5 p.m. A Hopkins student's '88 Pontiac taken off the street.

•3200 blk. Wyman Pk. Dr. Between 9 a.m. - 4 p.m. Hopkins student's '89 Chevy taken off the street.

•At around 8 p.m., this date, a Hopkins student's glasses and a calculator were stolen from off a shelf in Wolman Hall.

•100 blk. E. 25th St. Between 5 a.m. and 10 p.m., residence window pulled from frame; food and other goods taken.

11/19/91

•3300 blk. Greenmount Ave. Shortly after midnight, two men robbed the victim at gunpoint, taking his coat and a 9 mm handgun.

•3000 blk. Greenmount. 5:30 a.m. A man approached the victim, greeted her and then grabbed her purse and fled.

•2700 blk. N. Charles. Mid-morning. Vehicle's window broken and undisclosed property removed.

•3100 blk. St. Paul St. Between 6 a.m. and noon, an 1988 Olds was stolen off the street.

•(on campus) Between 11 a.m. and noon. A Hopkins student had her jacket removed from the back of her chair during class.

•2800 blk. N. Howard St. Between November 12 - 19th, 1991. 1989 Olds taken off the street.

•500 blk. E. 39th St. Sometime over a three day period, a resident's front door was forced. Unknown if anything taken.

•3200 blk. Barclay St. Between 8 a.m. and 6 p.m., the resident's front door was kicked in and a VCR, camcorder, and phone were taken.

•100 blk. E. 26th St. At about 8

p.m. Two men approached the victim, grabbed her purse, and fled.

•(Attempt) 300 blk. E. 30th St. An 11 yr. old juvenile was apprehended at about 8:30 p.m. attempting to steal a 1983 Buick.

•(on campus) 9 a.m. - 9 p.m. A Hopkins student's "Rincon" mountain bike taken from the portico between Krieger and Ames.

•(on campus) Between 1 p.m. - 5 p.m. Money was removed from within a filing cabinet in an office in Shriver Hall.

11/20/91

•(on campus) Sometime between 1 p.m. and midnight, a woman's "Puch" bicycle taken from between Mergenthaler and Remsen.

•500 blk. W. University Pkwy. Between 8 a.m. - 7 p.m. Vehicle's window broken and audio tapes removed.

•2800 blk. Barclay St. A 1973 Volvo taken off the street between 8 a.m. and 2 p.m. was later recovered after involvement in an accident and bail-out.

•400 blk. E. 31st St. Shortly after 9 p.m. front door glass broken and TV set removed.

•2700 blk. Maryland Ave. 3:30 p.m. A juvenile returning from school was deprived of two "Nintendo" games by two other juveniles.

11/21/91

•600 blk. E. 34th St. 4 a.m. Residence window pried open, but the intruder was frightened off.

•200 blk. E. 31st St. Just after midnight. A 1982 Chevy taken off the street.

•2700 blk. Lovegrove. 7 - 10 a.m. Vehicle's window broken and undisclosed property removed.

•2700 blk. N. Charles St. 9:55 a.m. Vehicle's window broken and a woman's jacket and radio removed.

•3600 blk. St. Paul St. 9 a.m. - 2 p.m. 1987 Oldsmobile stolen and later recovered some distance away.

•2500 blk. Greenmount Ave. 2 a.m. Two men were hospitalized

with gunshot wounds when a third man approached and shot them without apparent cause.

•3200 blk. N Charles St. 7 a.m. - 4 p.m. License plates removed from a Hopkins student's vehicle.

•2900 blk. St. Paul St. 6 - 9 p.m. 1989 Pontiac taken off the street.

•2900 blk. St. Paul St. Between 7 - 10 p.m. Vehicle's window broken and ignition popped.

•2800 blk. Greenmount Ave. 2 p.m. Man's briefcase removed from vehicle and later recovered nearby.

•200 blk. Stoney Run. Over a 24 hr. period, a 1986 Subaru taken off the street.

11/22/91

•400 blk. E. 33rd St. 1:15 a.m. A woman's purse taken by lone assailant.

•100 blk. W. 27th St. Between midnight and 2 am. 1989 VW taken off the street.

•2700 blk. N. Charles St. Over the noon hour. Undisclosed property removed from a vehicle.

•3100 blk. Wyman Pk. Dr. 11 a.m. - 1 p.m. Vehicle's window broken and undescribed property taken.

•1:25 p.m. A Hopkins student's wallet removed from within a lab area in the New Engineering Bldg.

•3200 blk. N. Charles St. 6 - 7 p.m. Clothing and personal property removed from vehicle.

•3400 blk. N. Charles St. Between 7 - 10 p.m. 1988 Jeep stolen off the street.

11/23/91

•200 blk. E. 33rd St. Between noon and 3 p.m. Entry possibly gained by key. CD's and a VCR taken from apt.

•3200 blk. Greenmount Ave. 2 a.m. A saw, left unattended briefly, stolen from the area.

•500 blk. W. University Pkwy. Overnight. Undescribed property removed from a Hopkins student's car.

•2800 blk. Fox St. 10 p.m. Unknown person(s) contacted the victim, asking him to meet at this location. On arrival, the unknown persons beat the victim up.

11/24/91

•3600 blk. Greenway. Overnight. 1985 Buick taken off the street.

•300 blk. E. 30th St. Overnight. 1984 Oldsmobile taken off street.

•100 blk. E. 27th St. 11 - 12 a.m. Vehicle's window broken and a radar detector removed.

•300 blk. E. 25th St. Between 8 - 10 a.m. Clothing, food, and a wallet and contents removed from a vehicle.

•2500 blk. N. Calvert St. 4 - 6 p.m. 1984 Toyota stolen off the street.

•(on campus) 6 - 8 p.m. Hopkins student's leather jacket wallet and cards taken from the Athletic Center.

11/25/91

•Unit blk. W. 27th. Between 9 a.m. and noon. Vehicle's window broken and a tape player and computer removed.

•3300 Greenmount Ave. 6:45 p.m. Two men approached the victim, grabbed her purse and fled.

•3700 blk. San Martin Dr. Sometime between 8 a.m. and 7 p.m., a Hopkins staff member's car was entered by breaking the window and the ignition popped in an attempt to steal same.

•3400 blk. Wyman Park Dr. During business hours, an attempt was made to steal an '88 Jeep by popping the ignition.

•3200 blk. N. Charles St. Between 1 p.m. and 8 p.m. a Hopkins student's apartment door was pried open and money was removed from the premises.

11/26/91

•700 blk. E. 34th St. Between 8 a.m. and noon, '88 Jeep taken off street.

•400 blk. E. 31st St. 1:30 p.m. Two men entered an area business and pretended to make a purchase. One assailant held a gun on the cashier while the other took

money from the register. Both men then fled.

•Krieger Hall. Tools taken from toolbox sometime over a five day period.

•3700 blk. San Martin Dr. Between 10 a.m. and 3 p.m. a JHU staff member's '88 Pontiac was taken from a campus lot.

11/27/91

•Outside Homewood Apts. At about 3:30 p.m. A bookbag and contents removed from the open window of a vehicle.

•2700 blk. Maryland Ave. 8:10 p.m. The victim was approached by two men who held their hands in their pockets as though armed, threatened him and took money.

•3500 blk. St. Paul St. Between 8:30 p.m.-9:15 p.m. '88 Mazda taken off street.

11/28/91

•3200 blk. Guilford Ave. Between 7:30 p.m. and midnight. Entry gained via front door and money taken from premises.

•Unit blk. E. 27th St. Overnight. Entry forced to vehicle and woman's wallet taken.

11/29/91

•2700 blk. Huntington Ave. 1:50 a.m. Three men were arrested for striking the victim in the face repeatedly.

•Homewood Apt. Between 3-10 a.m. a Hopkins student's residence was entered and a TV and a knife taken.

•Bloomberg Center. Over the noon hour, a vending machine was pried open and money was removed from the coinbox.

•2500 blk. Guilford Ave. 9 a.m.-4 p.m. '88 Plymouth taken off street.

•400 blk. E. 25th St. Between 1 p.m.-7 p.m. car phone removed by unknown means.

11/30/91

•Athletic Center. Overnight. A window to the gym was broken. Unknown if anything taken.

•2500 blk. Guilford Ave. 10-11 a.m. '86 Chevy stolen off street.

•3000 blk. Guilford Ave. 1-3 p.m. Garage window opened and a hydraulic jack removed.

•Unit blk. E. 33rd St. Overnight. 10-speed bike stolen.

•2700 blk. St. Paul St. Sometime over a five day period an attempt was made to enter the premises with no entry gained.

•2700 blk. Guilford Ave. 11 a.m.-10 p.m. Door to a storage area forced and various goods removed.

•3200 blk. Barclay St. Early morning hours. License tags removed from vehicle parked on street.

•300 blk. E. 33rd St. Over a 2 day period. A Hopkins student's residence was entered, possibly with a key and several video games were removed.

12/01/91

•2900 blk. Wyman Park Dr. Over a four day period. Computer equipment removed from a Hopkins student's residence by unknown means.

•300 blk. E. 31st St. 1:35 a.m. The victim was struck in the face by two men who took her backpack.

•300 blk. E. 30th St. Between the 28th of November and December the 1st, two coats were removed by breaking a window in the vehicle.

•300 blk. E. 33rd St. Over a four day period. The window to a Hopkins student's residence was broken and various goods removed from the premises.

•Unit blk. E. 26th St. Overnight. Tools removed from the trunk of a vehicle.

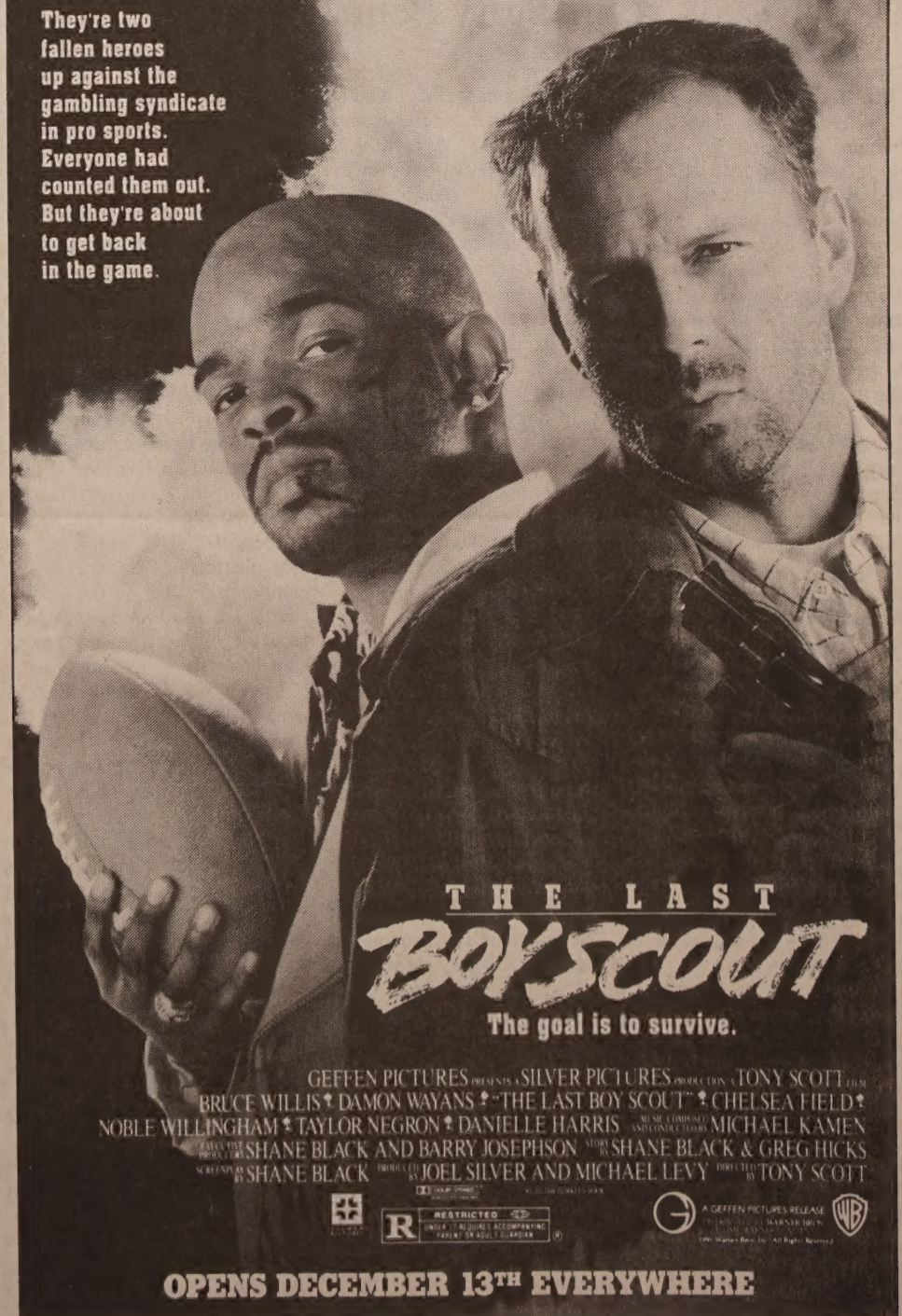
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Editorial

Have You Filled Out Your *Oracu*-What?

When staff members of *Oraculum*, the ersatz version of the now defunct *Course Guide*, begin processing the multitude of course evaluation packets which have reportedly started pouring into headquarters in Merryman Hall, they will be in for some surprises. Though the envelopes look solid, the responses may be far from complete. When *Oraculum*'s first attempt at standardized forms appeared this past week in classes campuswide, instructors and students alike shook their heads in dismay at the lengthy questionnaire and the red SCANTRON sheets. If you haven't seen one yet, think back to the SATs—number 2 pencil required, 200 points if you fill out the course number properly. Staff members who have worn out erasers correcting errors in the first few packets can attest to the fact that simply standardizing the forms is not a solution to what might be considered residual *Course Guide* problems.

The fact of the matter is that the same handful of students who drowned last spring with the *Course Guide* are appearing in a parody thanks to the salvaging efforts of the Office of the Dean of Homewood Schools Services (HSS). Two years ago the *Course Guide* was a flourishing publication with an enthusiastic but young staff. It compiled student feedback and criticism about classes and included course grade distributions. The *Course Guide* was an invaluable reference that provided information that couldn't be found anywhere else. It printed facts that Academic Advising couldn't tell you.

Then an unexpected thing happened: the editor-in-chief and editor emeritus graduated after holding their offices for three years, according to a *Course Guide* staff member, and no one was left who knew how to run the show. The band-aid staff managed to eke out an abbreviated issue in the fall, as the shrinking support staff took on roles they couldn't handle. By spring, the board admitted defeat.

Now we've got a strange combination of remake and spin-off: *Oraculum*. Dean Colombo et al promised us wonderful things, but the end result is a squalid mix of the worst the *Course Guide* ever offered and a smattering of questions borrowed from similar publications at other colleges.

Not only did *Oraculum* eliminate a key section from their questionnaire, but they also carelessly generalized former *Course Guide* questions. The "Rate your Instructor"/"Grade the Course" category was glaringly absent from the questionnaire. These simple questions gave students the opportunity to express their opinions about professors who have been grading them all semester. This average grade,

which appeared at the beginning of each course evaluation, was a quick way for students to determine how the professor compared with his or her peers. An *Oraculum* source said that responses to these questions were too inaccurate. Wasn't the point of introducing SCANTRON sheets to create a system based entirely on standardized averages? Don't the other questions eliminate the possibility of real responses?

In addition to technical problems, reports indicate that several professors have dredged up last year's forms in an effort to turn in something, claiming that they received no new forms or found the SCANTRON version too confusing. Students who were handed the questionnaire in the last two minutes of class with no instructions other than "fill this out and someone take it to Merryman," gave up after the first few questions. When professors can't pronounce the name of a publication dedicated exclusively to academia and the publication fails even to identify itself on any forms distributed, the publication, in effect, does not really exist—it does not perform its said function.

Since *Oraculum* is under the auspices of HSS which, according to Dean Colombo, hopes to use the reviews as a way to evaluate professors who are up for tenure, one would hope that HSS would emphasize the importance and seriousness of this publication's mission. Perhaps this detail got lost among all the internal problems *Oraculum* faces. According to a source, *Oraculum*'s advisor ordered incorrect SCANTRON forms that are incompatible with the Registrar's automated data collection system which the publication planned to use to interpret some 16,000 surveys. The *Oraculum* staff scrambled to find machines which could handle the "ten-bubble" form or face tallying the surveys by hand again.

Maybe *Oraculum* staff members need to change more than their name to escape the ills of the *Course Guide*. The largely senior central core needs to delegate duties to younger staff members or *Oraculum* will suffer an early demise. Overlooking details is a crucial problem that will only increase exponentially. Three months is quite a stretch to prepare for a deadline if time is managed efficiently.

Hopkins needs a course evaluation publication so professors can get feedback and students can glean information. When *Course Guide* disbanded last spring and HSS intervened, we all expected great things. True, any new production needs time to smooth the rough edges; in the case of *Oraculum*, however, the staff should start by asking, what's in a name, anyway?

Letters

News-Letter bland and uninspiring

To the Editors:

I am writing to express my disappointment with your coverage of the Love Week forum on Monday, November 18. Not only did your statement that African American students "monopolized" the forum carry an accusatory tone, but you also did a great disservice to the other panelists.

Panelists representing the Women's Center, African

Americans, Hispanics, Arabs, Jews, Indians, Moslems and Oriental students were all present. While some participated more actively than others, all spoke eloquently about their concerns at Hopkins. The concerns of gay and lesbian students were raised from the audience, but the *News-Letter* chose to ignore their input.

The majority of students on campus got their impressions of the forum through the *News-Letter*, but you did not present a fair or realistic portrayal of the evening. Instead, your coverage denied your readers access to the concerns and ideas for action raised that night, effectively renegeing on your responsibilities as journalists. I can only hope that in the future, you can provide more adequate coverage of such events.

Daniel S. Katz

To the Editors:

The Hopkins *Spectator*, for all its faults, has come as close as is possible to turning this campus on its collective ear. It is undoubtedly true that inaccuracies and even outright untruths have found their way into its pages, and the publication is in fairly desperate need of a copy editor. Still, the *Spectator* has done something which no other publication or group on this campus has managed to do: it has gotten people thinking.

It is interesting that while last week's editorial "Doing the Wrong Thing" attacks the *Spectator* as "unprofessional," all the letters printed in that issue deal with articles that appeared not in the *News-Letter*, but in the *Spectator*. Even the publication's most vocal critics have acknowledged that it has served as

a "catalyst," sparking the discussion of important campus issues. Furthermore, the petulant jab contained in the editorial that "The First Amendment protects everyone's right to freedom of speech—even when those who speak are not intelligent" approaches the ridiculous coming from an intellectual featherweight like the *News-Letter*.

Since the subject of professionalism (or lack thereof) has been mentioned, the administration ought to be held up as an example. In treating the *Spectator* and its staff as pests, in denying them interviews and refusing to comment or answer questions, certain deans around the Homewood campus have displayed a lack of professionalism that is as dangerous as it is frightening. No student, much less a dean of the university, should dismiss the *Spectator* or the issue it raises. Disagree with it, get angry about it, write, as Professors Cummings and Crenson did, to rebut it, but never dismiss it. Any student concern is inherently legitimate, and worth the fifteen minutes of a dean's time it would take to address it. A newspaper or magazine, and especially one produced by university students, should honor no sacred cows.

Writers for the *Spectator* tend to be quite vocal in expressing their political views, and it is easy to disagree with them. It is also true that the editorial staff has exercised

Continued on page 7

Hemberger vs. The *Spectator*

A Closer Look at the Story Behind the IAP Debate

by Marc Hochstein

Is the Hopkins *Spectator* maliciously baiting Suzette Hemberger? Or is the conservative student publication justified in its criticism of Professor Hemberger's curriculum for the Introduction to American Politics (IAP course).

Numerous articles in the November issue of the *Spectator* claimed that Professor Hemberger's approach to teaching the course is a symptom of the national epidemic of so-called "Political Correctness." Hemberger and other faculty in the department of Political Science contend that she is teaching IAP in a manner that is not only appropriate, but exciting and innovative.

"The issue of Political Correctness has been articulated at a national level so that if you say one thing, everything else follows," Hemberger said. Simply because her syllabus focused on the topics of race, the Vietnam war, drug policy, and sexual orientation, the writers at the *Spectator* concluded that Prof. Hemberger is using the class as a soapbox for her political convictions, rather than a primer on the underlying principles of American government.

Quite the contrary, she said. "I want to make an argument that contemporary American politics are framed around the two controversies of the Civil Rights movement and the Vietnam war."

"For example," she said, "the Civil Rights movement has greatly influenced subsequent political movements in the United States. Even right-wing organizations, such as Randall Terry's Operation Rescue, may employ tactics of non-violent protest and civil disobedience and 'use Martin Luther King as an antecedent'." she said.

The Vietnam war can also be seen as a model for the current "war on drugs." According to Hemberger, the war on drugs is as much a "war fought at home" as it is a foreign war, and it "disrupts the apparent distinctions between foreign and domestic policy."

Hemberger also included the issue of sexual orientation because it debunks the myth of what she calls a "monolithic left." For example, one reading discusses the problem faced by homosexual black men, who encounter both racism in the gay community and homophobia in the black community.

Because Hemberger's syllabus focused on race, the Vietnam war, drug policy, and sexual orientation, the *Spectator* concluded that she was using the class as a soapbox for her political convictions.

The *Spectator*'s accusation that Hemberger was teaching students that "government is bad" was completely off the mark, she said.

"The central point of many of these readings is that there is no such thing as monolithic government. The scope of American politics contains many different actors, many different strategies." Viewing political alliances on the left or right as homogeneous "is not a productive way to think about politics," she said.

Hemberger also refuted criticisms of the books she selected for the course. A writer for the *Spectator* had asserted that the book *Agency of Fear* "con-

tends that President Bush is using the war on drugs to bolster his own power and subdue the American populace."

Not so, replied Hemberger. "First of all, the book was published in 1977 and is about Nixon, not Bush," she said. Moreover, she continued, the idea that the war on drugs may be a step on the path toward a polical state was "only one aspect" of the range of ideas *Agency of Fear* presents.

"It's the most interesting book on bureaucracy I've ever read," she claimed. Most significantly, Hemberger said the book explores the concept of "ambition counteracting ambition," one of the central themes of *The Federalist Papers*, a work which the *Spectator*'s writers repeatedly cited as a "proper" text for an introductory political science course.

Hemberger said that her greatest cause of grief was not the series of criticisms made by the *Spectator*, but two false rumors which originated from unknown sources. The first such rumor was that students who spelled "women" with an "e" rather than a "y" in their papers would be marked down for being "politically incorrect." She said this was an outright fabrication.

More disturbingly, many freshmen enrolled in IAP had been told the "it was inappropriate to call me 'Professor Hemberger,' and that 'Miss Hemberger' was the proper way to address me," she said. Hemberger found this to be particularly offensive. "Why is it so hard for them to acknowledge that I'm a faculty member?" she asked.

Lyle Roberts, editor of the *Spectator* said that the *Spectator*'s writers referred to Suzette

Continued on page 7

Letters Policy

The *News-Letter* welcomes letters to the editors. Letters must be typed (double spaced) and include the author's name and telephone number for verification purposes. No letter longer than 300 words will be printed. The *News-Letter* reserves the right to edit for condensation. Letters must be delivered to the Gatehouse by Tuesday at 5 pm for inclusion in that Friday's

paper. All letters received become the property of the *News-Letter*. Letters must be signed by at least one and no more than two persons. Letters credited only to organizations will not be printed. Due to space limitations, not all letters can be printed; we reserve the right to limit the number of letters printed, or edit letters for length.

To Sleep With Anger by Craig F. Warren

The *News-Letter* likes to think of itself as the primary publication of the student body. It even goes so far as to say that is "published weekly by the students of the Johns Hopkins University." One would think that a publication which makes such claims would attempt to deal with the mosaic of beliefs which the student body holds in a "sensitive" and "objective" manner, but maybe one should not spend too much of his/her time thinking.

Recently, it seems like the only difference between the *Spectator* and the *News-Letter* is that the *Spectator* is the more "liberal" of the two publications. The few of you who are faithful readers of the *News-Letter* know that I do not feel that the *News-Letter* displays a great deal of sensitivity, when, on rare occasions, it deals with issues of race. "Rare occasions! But Craig, you guys have received a great deal of attention this semester." Does one semester in the limelight make up for years of ignorance? I don't think so.

The November 1 editorial tells the student body, "Don't believe the hype about Hopkins minority organizations. They're not looking down their noses at you, they're simply trying to establish communication."

However, the November 22 editorial says that:

"Black students monopolized the conversation at the Love Week forum held this past Monday. They made their position crystal clear to the administrators who were present—including President Richardson... most of the fire came from black students. While there was a panel of students representing many other cultural and religious groups on campus, it seemed as if the only students who had real problems were blacks."

First they encourage us to speak up, and when we do, they say we should have kept our mouths shut. So much for editorial consistency, "objectivity," and "sensitivity."

But wait! The *News-Letter* has been consistent in its inaccurate portrayal of the Black revolu-

tionaries on this campus. "What Black revolutionaries?" you ask. A headline in the November 1 issue reads, "Black Students Enraged By *Spectator*." A headline in the November 22 issue reads "Black Students Express Outrage, Disgust." Read between the lines! Did you ever get the feeling that someone doesn't want to see you as an individual?

The November 22 editorial says that, "If any one group is singled out as being more important, the problems of segregation and discrimination are broadened instead of lessened." The "Black Students" at Hopkins are not a collective entity, we are a group of individuals with a wide variety of emotions and beliefs. By presenting us as a collective entity the *News-Letter* does us a great disservice, and helps to promote the very discrimination, which it claims it opposes. By the way, the search for a Director of Minority Student Services recently started. Maybe I'll need those shades after all.

The 200-point mistake

Continued from page 6

poor judgement in not doing more to ensure that the content of the articles they print is accurate. However, it is equally impossible to deny that the *Spectator* is everything it has ever claimed to be: lively, intelligent, and provocative. Perhaps the philosophy of the *News-Letter* runs more towards the objective presentation of fact, but if this is so, the need for a publication like the *Spectator* is all the greater.

Rob Grant

Editors' Note: Rob Grant is a former News-Letter staff reporter.

To the Editors:

The *News-Letter* and other campus organizations have been very eager to jump on the *Spectator*-bashing bandwagon, and I feel that it is about time someone explained exactly WHY the *Spectator* printed the now infamous "200 points" article. Until a few months ago, I was the layout editor for the *Spectator*, so I feel that I am clearly in a position to lay this issue to rest.

The fact of the matter is that this article was filler. We needed an additional piece to complete the publication, it was at least 4:00 a.m., I was nodding off, and Deborah Kanner decided to sit down at my computer and write an opinion piece to finish off the layout.

To make a long story short, no one ever proofread the work, it was a hastily written first draft composed at a god-awful hour, and it went to the printer because the editors were, as usual, in a last-minute-rush to get the issue to the printer.

It is not my intention to exonerate the *Spectator* in this matter, but rather I think everyone should know what really transpired. Clearly Ms. Kanner should have worded her article more carefully, and the editorial staff should have been more thorough. The problem lies in the fact that the *Spectator* is an inefficient and poorly organized publication—take it from someone who knows firsthand. I'm just surprised that none of the *Spectator*'s editors have bothered to come forward with this explanation already.

Elliot Menschik

To the Editors:

The question of the 200 SAT point causes our student body to deal with important issues such as racism and affirmative action. However, should 200 points really make that much difference? For some reason they do. It seems all of our emotional outrage is fueled not by racism, but by an even deeper problem at Hopkins: our tendency to weigh human worth on a scale of academic achievement.

Are we so insecure that we must identify ourselves only in scholastic achievements? Hopkins is only one facet of our lives—a facet that's unfortunately blown out of proportion because, for these four years, it takes up so much of our time.

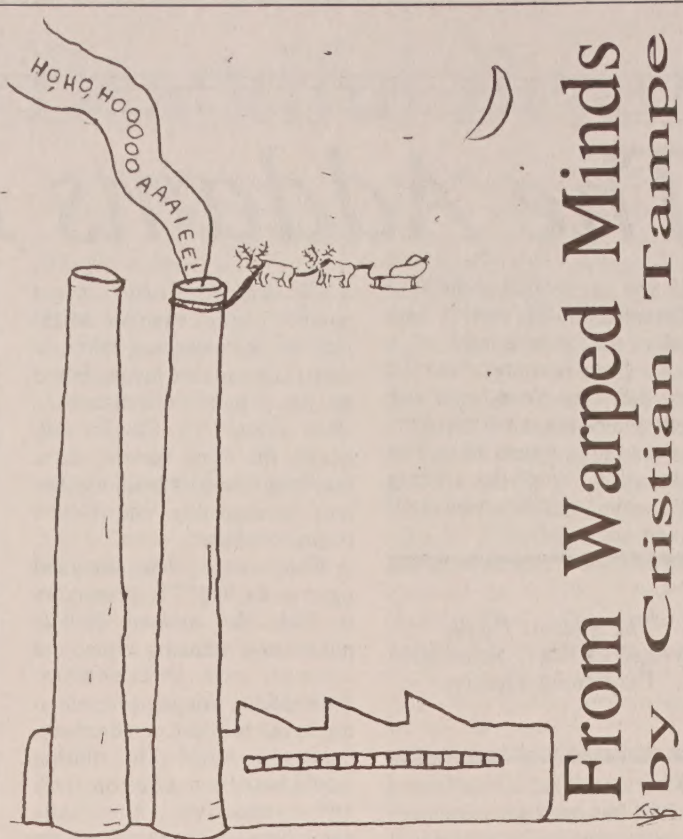
Are we going to judge each other according to hard work or intelligence? These are poor factors for evaluating human worth. It's no great leap from judging by intelligence to judging by income. Or by SAT scores.

Suppose we discover that 400 points were added to my SAT in order to get me in here. The shaky conclusion would be that I don't belong here. However, nobody is about to kick me out—that would be a grosser injustice—so the discovery should give me no cause for alarm or turmoil. Unless, of course, I base my identity and self-worth in my academics.

Intelligence is not a valid basis for appreciating ourselves. It gives rise in some cases to feelings of inadequacy and jealousy; in others it causes elitism. Academic performance is not objective: it can be affected by emotional swings, relational problems, or other circumstances. And finally, intelligence is not steadfast: a simple car accident or brain tumor, or eventually Alzheimer's, will easily strip these lofty minds of ours away.

If the 200-SAT-point rumor were true, it would be disgusting and elitist to think less of anyone for it. Likewise, it would be elitist to think more of anyone if the rumor were false. Intelligence and SAT scores give no basis for human dignity. In discussing Kanner's article, let's realize that our outraged emotions result from a misunderstanding of what gives us worth.

Mike Hobson



Happy Holidays

From all of us at the *News-Letter*

To the Editors:

In the latest issue of the *Spectator*, Michael Grossman attempts to discredit Sue Hemberger by claiming that, "to their credit," the "high command" of the poli. sci. department did veto some of the readings which she wanted to teach. Since the chair of the department, Matthew Crenson, says that this is an outright lie, one wonders where the *Spectator* came up with the story. Perhaps, like the "200 points" story, it came from one of the *Spectator*'s numerous "unnamed sources", but in any event, failure to at least call the chair of the department to verify it before printing suggests that they either didn't want a denial on record, or that it simply didn't occur to them to verify a slander before printing it.

More alarming, however, is the *Spectator*'s deliberate suppression of Milton Cummings. Cummings, who taught the course last year, was interviewed for his reaction to this

year's course. He told them that Hemberger's version of IAP was every bit as valid as his own. Why did the *Spectator* print an interview with Dean Roseman rather than Cummings, who was more relevant to the main theme of the issue? Perhaps their space was limited, and they felt that presenting so many articles with the conservative view left no room for a dissenting viewpoint.

If, as "The Federalist" and others claim, the conservative right wants nothing more than to guarantee our First Amendment rights and protect academic freedom on our nation's college campuses, why doesn't the *Spectator* prove it and let Sue Hemberger teach the way she wants to? Opposing "politically correct" liberal censorship is great, but the *Spectator*'s message is: censorship is fine, as long as we reactionary conservatives get to call the shots.

Matthew Hall

Roberts, Hemberger square off about IAP

Continued from page 6

Hemberger as "Instructor Hemberger" and "Miss Hemberger," rather than as "Professor Hemberger," simply because she is listed as an "Instructor" in the Course Guide. This way of addressing her was "not necessarily negative," he maintained. Roberts also denied any involvement by the *Spectator* in spreading rumors about Hemberger.

Roberts further defended the magazine's criticisms of Professor Hemberger. "No one is questioning Suzette Hemberger's qualifications for teaching the course," Roberts said. "What we're talking about is entirely content." Roberts said that if IAP was an elective, the writers at the *Spectator* would have no problem with the curriculum. However, IAP is a required course for all International Studies majors. Thus, he said, there were "reasonable grounds" to question Hemberger's choice of subject matter.

In response to the point made by Professors Crenson and Cummings that the course is taught differently every year, Roberts posed the question, "if they change the content of the course regularly, why is it required?" He said that it would be natural to expect that a mandatory introductory course would introduce students to fundamental ideas that they should know. In this sense, Hemberger's syllabus was inappropriate, "Simply because it's limited."

"Of course drugs, Vietnam, race, and sexual orientation are subjects worthy of study, but should they be the only things discussed?" Roberts asked. He added that the narrow concentration of the course is "not fair to students. To assume that incom-

ing freshmen already know about the Constitution, *The Federalist Papers*, de Tocqueville, etc., does them a great disservice."

"Instructor Hemberger repeatedly refused to be interviewed in the *Spectator*. We would have been happy to defend her position," Roberts said. "It's a shame, because we want to present a balanced viewpoint."

The students who are actually involved in IAP this semester are divided in their feelings about this controversy. Michael Grossman, a freshman Political Science major who is currently taking the class and is also a staff writer at the *Spectator*, said he believes that Prof. Hemberger's modus operandi is "completely inappropriate for an introductory level course. The selection of books and material is much too narrow for students to gain the appropriate understanding of American politics they are supposed to get from this course," he said.

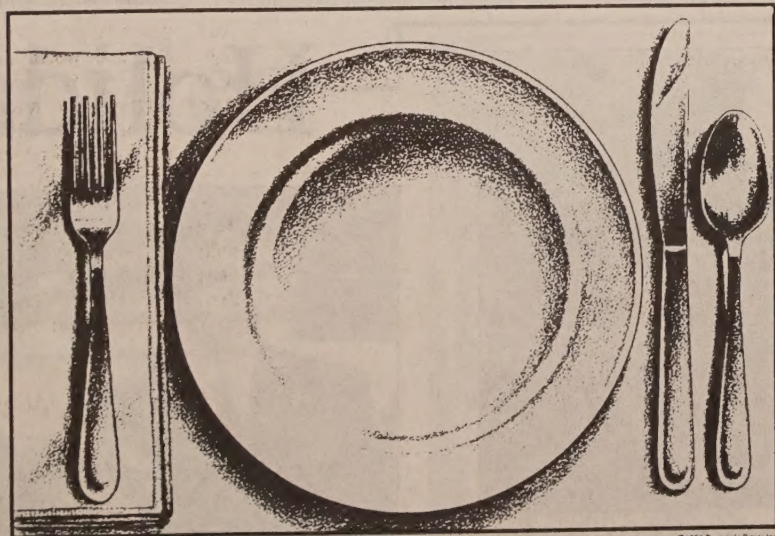
But many other students enrolled in IAP find Hemberger's teaching style to be fascinating and challenging. Erin Marek, a sophomore majoring in International Studies, said that the selection of topics and readings was "perfectly legitimate" and that she "would rather read about Martin Luther King and Malcolm X than the same boring civic stuff I learned in high school." She referred to *The Whole World Is Watching*, one of the books on the syllabus. "That book was about how the media manipulates facts which is exactly what the *Spectator* did," she said. Marek said she felt that Hemberger's adversaries were taking the debate to "a petty, nasty level."

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PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

OPENS DECEMBER 6 AT THEATRES EVERYWHERE

Arts

Anjelica Huston and Raul Julia star in the sitcom *Addams Family*.

The Addams Family Fails

If you've noticed something different about this week's Arts section, then you're right.

As a Christmas present to the Arts staff, the *News-Letter* has decided to eliminate the use of the five-star rating system for movies and records. Applying a rating adds nothing that the review itself should not supply.

The Addams Family
Directed by Barry Sonnenfeld
Paramount Pictures

Most of the fall movie season of 1991 has been a supermarket of every possible way to avoid filming an original screenplay: adaptations of novels and plays, remakes of old movies and TV shows. Not that there's anything inherently wrong with this. But when an adapted screenplay seems so obviously adapted, so unwilling to take on any form other than its origins, it loses significant credibility in the world of cinema. After all, who wants to see a movie that wants to be something other than a movie?

The Addams Family is yet another painful example of the lack of screenwriting talent in American cinema today. Based on the popular '60s television show created by Charles Addams, the film version takes headlong dive after headlong dive into unoriginality and blatant commercialism.

Which comes first, the good news or the bad? The good news is that *The Addams Family* possesses a stunning visual and cinematic style. Director Barry Sonnenfeld, longtime cinematographer for the Coen brothers, creates a world Tim Burton would have been proud of. Dark and seductive, the Addams home is a triumph of set design. Life lurks behind every corner, (especially the not-so-friendly bearskin rug), and the moat in the basement puts Edward Scissorhands' castle to shame.

Cinematographically, the camera dances around like a jester, framing its subjects with smooth, choreographed steps. The camera's angles are particularly unique. In the scene showing a busy street, for example, the shot

begins at the traffic light and slowly dollies to the street below, as opposed to shooting the oncoming cars dead on.

You'll notice I neglected to mention the plot—and for a very good reason. *The Addams Family* stars Raul Julia as Gomez, Anjelica Huston as Morticia, and Christopher Lloyd as Uncle Fester. Gomez had a fight many years ago with his older brother Fester, and Fester disappeared. When Gomez's crooked (and broke) attorney sees the benefits of having a phony Fester return to find the Addamses' secret vault and steal its contents, he finds a client who looks just like Fester and puts his plan into action.

Anyone who's seen a few episodes of *The Brady Bunch* knows this plot is as stupidly predictable as they come. With any such case of mistaken identity, we're guaranteed to have room switching, forgotten memories and endless, tiresome gags based on the aforementioned. Sure enough, it's all there. The fake Fester's mother walks on as his German psychiatrist, saying that Fester's condition requires him to leave after a week—just long enough for him to steal the money. The Addamses nod in idiotic agreement, putting up not the slightest argument. This scene shows the crucial sitcom mistake of making fools of the lead characters for the sake of furthering an already lame-brained plot (and the blatant stereotyping of different nationalities to the same end).

All of this leaves us with the impression that *The Addams Family* never took the leap of sophistication into the world of film. The movie is content to stay at the same mediocre level of human intelligence from which it came. And since the transformation from source to silver screen is never pulled off, we in turn question the motivations for the film ever being made in the first place.

—Kevin Smokler

An American Tail: Fievel Goes West
Directed by Phil Nibbelink
Universal Studios

Walt Disney declared in the 1940s that animation was the art form of the decade. Disney and his studio have continually sought

to prove this by producing films such as *Fantasia* and *The Little Mermaid* and have done generally nothing to discredit the medium. Unfortunately, the same cannot be said of the creative team behind the Steven Spielberg-produced *An American Tail: Fievel Goes West*, the sequel to 1986's box office success.

Fievel Mousekewitz (the young hero of the first *American Tail*) and his family are conned into going west with their neighbors by a group of evil cats led by the slick English tabby Cat R. Wahl (John Cleese). To combat the cats' plan to eat the rodents, Fievel teams with the timid feline Tiger (Dom DeLuise) and the worn out law dog Willie Burp (Jimmy Stewart). While the cast of voices, which also includes Jon Lovitz and Amy Irving, is strong, they are unable to get past the film's weak plot and generally inane dialogue.

The film gives us one failed gag after another, most of which center around Tiger. There are several genuinely amusing moments, including a sequence involving the theme from *Rawhide*, but such moments are few and far between. *Fievel Goes West* continually attempts to impress with its advanced animation techniques—and those interested in such techniques may find it interesting—but the film never develops beyond these theatrical devices. Those interested in family entertainment will most likely be disappointed.

—Andrew Dunlap

Beauty and the Beast
Directed by Gary Trousdale
and Kirk Wise
Walt Disney Pictures

As we gradually relinquish our childhood, it becomes mythical in our memories. We see the toys and entertainment of current children and bemoan the passing of the time when stores stocked toys of good quality and television meant *Scooby Doo* and *Happy Days*. We see Ninja Turtles and wonder if children still know about *Star Wars* or *The Fox and the Hound*.

But classics of childhood are still being created, and every so often something comes out to remind us that the imagination and

Continued on page 9

Throat Culture: Gripe Art

Throat Culture
Arellano Theater

Ten normal Hopkins students involved in everyday activities suddenly lose interest in their studying, tooth-brushing, and showering; they move zombie-like across campus, inexplicably drawn by some force toward a common point. As rousing music signals their arrival, they all prostrate themselves before their new-found idol, the Lacrosse Hall of Fame.

This videotaped scene marked the opening of an annual rite at Hopkins, *Throat Culture* (Nov. 22, 23, and 24 in the Arellano Theater). For two hours, Hopkins-bashing (always a favorite pastime at this esteemed university) becomes an institutionalized art form. All the jokes and derisive comments that float around the Hut at two in the morning and over kegs on Saturday nights become the material of the theater. This year's performance was polished and hilarious, reminding us that complaining can be a form of entertainment.

Much of the material came from the stock collection of Hopkins jokes. Nerdy computer science majors whine that they'd rather play D&D than watch a hired stripper, until she starts putting clothes on rather than taking them off. Cast members become the flashing BMA sign, reciting

"violence, violins, silence" both backwards and forwards. The women in the cast sing songs about the fraternities, including WaWa, "named after a convenience store" and Acacia—"might as well face it, you're addicted to drugs." A tour guide leads prospective students across campus, encountering various buildings which have closed or

her class on American Renaissance, and must change every book due to politically correct students.

Throat Culture's finale is always a take-off on a musical. This year, *A Chorus Line* becomes a line-up of students applying to graduate school. Take-offs include one woman explaining why she is a science

as this, it is imperative that the cast work well together. The ten players in this show worked as a unit, easily switching roles and interacting among each other. Co-directors Christine Connor and Adrienne Lamb deserve much credit for creating a show which smoothly switched from skit to skit without becoming a jumbled mess.

Rebecca Garron, a veteran *Throat Culture* performer, led the cast in adopting new personalities and delivering lines with ease. Jeff Pruzan's ability to speak matter-of-factly while saying something ludicrous added much to the performance. In all, the whole cast was strong, with no weak links to cover.

Hopkins students often fall victim to a severe attitude problem, unable to do anything but whine about their circumstances. The ability to see these complaints performed on stage points out how ridiculous life can really be, and allows us to take our life here a little less seriously.

—Stephanie Sisk

This year's performance was polished and hilarious, reminding us that complaining can be a form of entertainment.

changed names. (A passing friend comments, "I didn't know you could walk backwards and lie at the same time.")

Only occasionally does this material lose its humor due to repetition. The resurfacing of President Muller in the tour skit does go a bit overboard. Perhaps it is a good sign that the cast must resort to insulting the former administration rather than the current. But a full half of the current student body arrived here after the former president's departure; dredging him back up may not have been understood by everyone.

There is also new material, though, and some scathing social commentary, thinly disguised. One skit portrays members of the *Spectator* in white hoods, proclaiming one member an expert on racism issues because he's "seen a couple of episodes of *The Jeffersons*." A professor opens

major applying to a humanities program. "I reached way down in my Erlenmeyer flask, to see what I had inside," she sings, "and I found nothing, I yielded nothing." "One" was redone in Baltimore to become "Hon...going down the ocean, are you coming along?" The jokes were on-target to the closing line.

In improvisational work such

Crowded House

Crowded House
and School of Fish
Shriver Hall

After opening act School of Fish finished their third song in Shriver Hall last Friday night, lead singer Josh Clayton-Felt gave a puzzled look out into the audience. It was a typical Hopkins crowd: polite, well-dressed, generally naive in such Dionysian matters as rock concerts. Not a puff of marijuana smoke in sight.

"I'll probably get in a lot of trouble for saying this," he announced hesitantly, "but you can get up and stand up here."

Nobody ever said that Crowded House drew an adventurous following. The critical favorites from New Zealand (now a threesome after the departure of

founding member Tim Finn) tend to stay on the conservative side of the pop scene. On Friday they dressed in decidedly wimpy European fashions; their feet remained firmly anchored behind their microphones; and they traded very cultured British witticisms (probably rehearsed) between songs.

Yet if you could look past all that and just listen to the music, you would have realized that Crowded House is one of the best bands on the airwaves today.

What Crowded House lacked in raw funk they make up for with carefully honed skill. Few groups have the technical know-how to pull off such beautiful harmonies live as they did in songs like "Weather With You" and "There Goes God" and still remain on key. At their best, Crowded House put concertgoers in a delicate, romantic state that made the mind wander far above

Continued on page 9



What are those Klingons all looking at? Find out in *Star Trek VI: The Undiscovered Country*, where you can also see Kirk slug it out with the Evil Empire and Spock fall in love (according to rumor). Directed by Nicholas Meyer, who did the only really good Trek movie, II.

Macaulay Culkin and Anna Chlumsky star in *My Girl*, a childhood romance that also features Dan Aykroyd and Jamie Lee Curtis. Those who hated *Home Alone* can rejoice that the little brat buys it.



Holiday



Nick Nolte and Barbra Streisand romance in *The Prince of Tides*. Streisand also directs in this adaptation of Pat Conroy's novel.



U2 loosens up to produce some of their best music on *Achtung Baby*.

U2: Electric and Ethereal

U2
Achtung Baby
Island Records

According to Bono, the spark for the 1988's rhythm-and-blues revelation *Rattle and Hum* was provided by Keith Richards and Ron Wood. Jamming late at night after the Artists United Against Apartheid sessions, the Stones guitarists helped Bono discover the blues. Together the trio recorded one of the album's best tracks, "Silver and Gold."

The defining experience for *Achtung Baby* might well have been a night with the Red Hot Chili Peppers.

Gone is the moody seriousness that U2 critics have repeatedly condemned as pretentious. More than any other album the group has put out, *Achtung Baby* has the air of a band relaxing and working with the music. From the lighthearted photographs in the CD booklet (one of which actually shows the band dressed in drag) to the more casual lyrics, U2's new album is both their most energetic and most down-to-earth.

Achtung Baby is a disc that starts from the feet and works its way up. These songs actually have grooves, real danceable grooves you can sink your teeth

into. Guitarist the Edge largely forgoes his traditional high-pitched rhythm chords for more chunky, distorted ones; drummer Larry Mullen never sounded so soulful; and bass player Adam Clayton anchors the music to the beat impeccably.

The real credit for *Achtung Baby*'s refreshing sound, however, lies behind the boards. Mixing ethereal producers Daniel Lanois and Brian Eno together with the hot young engineer Flood was truly a master stroke for whoever thought of it. Flood (whose past credits include Nine Inch Nails and Pop Will Eat Itself) gives U2's music a tough, industrial feel that's completely alien to their earlier material. Topped with Lanois and Eno's echo effects, the resulting mood is reminiscent of a more urbane Sinead O'Connor or a more spiritual Red Hot Chili Peppers.

As for U2's lyrical concerns, the band has also benefited here from a more casual approach. Most of the songs are about romantic betrayal, often with the blame residing in the speaker himself. Could you ever have imagined Bono singing, "Give me one more chance / Let me be your lover tonight," back in the *War* days? He slips some of his best lines almost unnoticed in *Achtung Baby*: "It's no secret that conscience can sometimes be a pest," Bono sings in "The Fly." "It's no secret ambition bites the

Beautiful Beast

Continued from page 8

dreaming of childhood stories will always be there. Disney's *Beauty and the Beast* is a movie worthy of even the most jaded childhood memories. It is a beautiful retelling of the old tale, with the kind of magic which characterized the Disney of years past.

The whole movie is truly a work of art, with its rolling French countryside interrupted by a majestic and haunting old castle. The animation is almost life-like, only prettier. The beast is huge and hairy, but his beautiful eyes make him lovable rather than nightmarish.

The plot of *Beast* has been updated, eliminating evil sisters and helpless young females. Belle, the main character, is the bookish daughter of a jolly, crackpot inventor. She reads voraciously and dreams that "there must be more than this provincial life." She is courted by the comically

masculine Gaston, who brags in his main musical number that "every inch of my body is covered with hair." Although the character of Belle is a bit reminiscent of *The Little Mermaid*'s Ariel, the most recent Disney heroine, Belle is much less stereotypically female.

Smart Belle manages to save her father as well as reject the obtuse Gaston for a much hairier and more intelligent creature. Her captivity in the beast's castle is handled brilliantly. There is no silent loneliness in an enchanted castle filled with talking household furnishings; the clock, teapot, and candlestick (all with charmingly distinct personalities) become her mentors.

The music also recalls the grand musicals of the past. "Be Our Guest" features a whirlwind of singing cutlery and dishes in a rousing chorus. The title song is sure to hit the pop charts, although the glimpse of its soft-

nails of success."

Most of U2's previous albums had little to say to the unconverted. Those who have scorned the band in the past might want to give *Achtung Baby* a listen.

—Joseph Foley

Paul Simon
Concert in the Park
Warner Brothers

In a recent conversation, a friend of mine told me that he understood why Paul Simon chose to give another free concert in New York's Central Park. "That way," he said, "he can put out another album and still make a lot of money without having to write any new songs."

Fortunately, there's a lot more to this album than that. Simon's newfound interest in world music and African rhythms, as evidenced on his *Graceland* and *Rhythm of the Saints* albums, has a lot to do with his recent burst of creativity.

Simon has always had top-flight session musicians on his solo recording projects, but this is probably the best working band that Simon has ever put together (I'm glad that Simon has finally learned this lesson—can you imagine where we would be if Art Garfunkel was still getting half

the credit for all of this?). Michael Brecher is at the forefront of the tenor saxophone in whatever genre he plays in. Unfortunately, he never really gets a chance to stretch here (his solos are adequate by today's pop standards, but too abrupt for my tastes), and his brief statements left me wanting more. Jazz percussionist Steve Gadd has enjoyed a long association with Simon, and his extraordinary technique (which is unequalled by most rock drummers) has always added an extra dimension to Simon's work. Keyboardist Richard Tee, like Gadd and Brecher, has worn many hats as a versatile jazz/pop performer.

As talented as these musicians are, however, it is the African and Brazilian musicians employed by Simon that give his compositions a world beat flavor. Tony Cedras brings his virtuoso accordion work that gave *Graceland* its signature sound. Guitarists Ray Phiri, John Selowane, and Vincent Nguini were all part of either the *Graceland* or *Saints* tours. (Incidentally, Nguini has since moved from Cameroon to Maryland's eastern shore, and performs in Baltimore frequently when not on tour.) A quartet of talented percussionists from Rio de Janeiro also make their presence known. During some of the instrumental segments, it's

Continued on page 11



Beauty and the Beast: another Disney triumph.

rock form during the closing credits did not do justice to Angela Lansbury's singing teapot version. Children may find a couple of the slow musical numbers a bit tiresome, but adults will be touched.

There are few surprises here, nothing shockingly new. But that's not the point of the movie. *Beauty and the Beast* is a recreation of childhood fantasy, flawlessly done. The animators have produced a grand vision on the screen, and the writers and musicians have told a story which does justice to the grandest of storytellers.

This is a movie which reminds us how to dream.

—Stephanie Sisk

Prospero's Books
Directed by Peter Greenaway
Miramax Films

Prospero's Books is being billed as an adaptation of *The Tempest* by William Shakespeare, but it is only loosely based on the bard's original text. Director Peter Greenaway has constructed an ambitious and visually rich film which has either bitten off a bit more than it can successfully chew or has deliberately chosen to hide its true meaning from its audience. To combat this confusion, the audience is given a program which gives a plot summary, but this provides only a very basic point of reference for the viewer.

The film is Greenaway's interpretation of the events of the life of Prospero, Duke of Milan, portrayed with customary excellence by John Gielgud, who also provides voices for the majority of the other characters. This leads to a film which is not so much an adaptation of Shakespeare as a comment upon it. Gielgud's Prospero is more than the central character, he is mouthpiece for Greenaway and in removed sense for Shakespeare himself. As this might well be Gielgud's last movie performance, his monologues have a special significance. Unfortunately, Gielgud is almost smothered by the tangled nature of the rest of the film.

The main attraction of the film

is its depiction of Prospero's volumes, replete with moving illustrations and lovely lettering, which are imposed over the rest of the action. They are the product of state-of-the-art technology and a true challenge to the staid nature of modern film effects. Viewers should be alert to the graphic nature of the film, which has no qualms about showing explicit nudity, urination, defecation, childbirth and internal organs in their full splendor. These do not serve to enhance the convoluted plot of the film in any constructive way, but do fit into the visual daring of the film, which never lapses into the commonplace.

Prospero's Books is a true feast for the eye, a motion picture in the fullest sense, but it lacks general coherence as a rounded narrative. However, those able to sit through Greenaway's personal and twisted plot will be astounded by his visually daring and experimental cinema.

—Andrew Dunlap

Hearts of Darkness: A Filmmaker's Apocalypse
Compiled by Eleanor Coppola

When accepting the Palm D'or at the Cannes Film Festival for *Apocalypse Now*, Francis Ford Coppola likened the film's production to America's involvement in Vietnam: "We had too much money, too much time, access to too much equipment, and slowly went insane."

The brilliant insanity Coppola produced in *Apocalypse Now* was the greatest film ever made about war, and perhaps the last truly great film Coppola would ever make. During the production, Coppola's wife Eleanor filmed footage of the production, made secret recordings of her husband's conversations, and kept an extensive diary. These elements have been combined into the brilliant documentary *Hearts of Darkness*, which shows with humor and pathos the troubled production.

Originally scheduled for a sixteen-week shoot in the Philippines, the production wound up lasting for 238 days. *Apocalypse*

Continued on page 11

House at JHU

Continued from page 8

the mundane settings of a cramped Shriver auditorium. This wasn't always beneficial, however. What about the here and now? Admittedly, Crowded House didn't gain much power in a live setting. Despite a boost in decibels from the rhythm section (drummer Paul Hester and bassist Nick Seymour), there was little urge to dance or shake among the audience members; most seemed to be contemplating the lyrics of lead man Neil Finn in a relatively calm fashion.

Not surprisingly, Crowded House didn't rely on their latest release, *Woodface*, for material. (The album was a commercial bomb.) The band seemed to be sick to death of "Chocolate Cake," which enjoyed a good five minutes of heavy rotation on MTV recently—"I must've been asleep then," quipped Hester uncomplainingly—and tried to liven the song up by sticking in bits of AC/DC and the Clash. The audience seemed more comfortable with earlier hits like

"Something So Strong" and "Don't Dream It's Over" anyway.

Show opener School of Fish exemplified the best of the American roots rock tradition. Composed of two longhairs and two skinheads, the band proved their stature as better-than-average WHFS fodder. In concert the Fish were energetic and willing to try anything; most refreshingly, they didn't pretend that their music meant a damn thing. Now that School of Fish has their requisite hit song ("Three Strange Days"), they can go on to real careers proud that they gave a few hundred kids something to boogie to for a half hour.

Crowded House and School of Fish put on a relatively entertaining show. True, the whole experience is likely to vanish from your mind without a trace until you start fishing around in the bureau drawer for ticket stubs. But isn't that what rock n' roll is all about?

—Dave Edelman

Movies

Yeah, yeah, we all know that Warren Beatty's just a dick, but *Bugsy* is directed by Barry Levinson, the veteran Baltimore director responsible for (among others) *Avalon*, *Diner*, and *Rain Man*.



The Mambo Kings, based on Oscar Hijuelos' Pulitzer Prize-winning novel, promises to be one of the holiday season's more satisfying films.



Kevin Costner stars in *JFK*, an Oliver Stone-directed movie about the "conspiracy" of the Camelot president's murder. Jim Garrison (played by Costner) actually took his solution to the mystery to court—and lost.

Bruce Willis attempts to put the commercial bomb *Hudson Hawk* behind him in the mystery-thriller *The Last Boy Scout* with Damon Wayans. Wayans is a football player who hires Willis to disprove a point-shaving accusation that's been leveled at him. (Personally, we liked *Hudson Hawk*.)



WELL MY FRIENDS, YOU
 ARE GOOD FOR EACH
 OTHER. WE KNOW WHAT IS
 REAL, AND WE LIVE
 WITH IT. WHY WE KILL
 EACH OTHER IS BECAUSE
 THE WORLD IS FULL OF
 WHAT IS REAL AND US
 DON'T WANT TO BE
 CONSIDERED AS NOT REAL.

Does Individualism Work?

The Pixies registered on the Richter scale at Shriver on November 22.

THE IMPRISONMENT OF IDEAS:
THE FIRST AMENDMENT IN CRISIS

THE 1991 MILTON S. EISENHOWER SYMPOSIUM

PRESENTS

KURT VONNEGUT

“The Importance of Free Speech: Thoughts By an Author”

Kurt Vonnegut, author of Slaughter-House Five and Breakfast of Champions, will discuss the importance of literature in shaping society and explore the growing proclivity of groups to suppress certain "offensive" texts.

Tuesday, December 10, 1991
8:00 p.m., Shriver Hall (Doors open @ 7:00 pm)
Mr. Vonnegut's speech may also be viewed in Arellano Theater
through the magic of fiber optics!!!
All events are free and open to the public.

The Arts Calendar

Well, it's time for the final Arts Calendar before I go into hibernation. I hope your exams go well and your stockings are filled with my new CD, *Boxcar Willie Live at Budokan*. Before you all leave Charm City, however, there are still a multitude of offerings in the fine arts in and around Charles Village.

MOVIES

•The Charles—Playing tonight at 8 p.m. is Fellini's *La Dolce Vita*. This masterpiece of vanguard Italian cinema stars Marcello Mastroianni.

•Weekend Wonderflix—The good folks at Weekend Wonderflix finish off the final two weeks in the semester with a couple of sure crowd pleasers. First, *Hot Shots*, playing tonight and tomorrow, was made

by the wacky minds behind *Airplane* and *The Naked Gun* and sends up *Top Gun* (among other manly movies) quite hilariously. The last feature of the year is Walt Disney's homage to those adorable spotted mutts, *101 Dalmations*.

•The Senator—It must be close to Pearl Harbor Day. Why else would the Senator bring two sprawling spectacles of war and romance, *From Here to Eternity* and *They Were Expendable* to its expansive screen? These movies are powerful and boast impressive casts (especially *Eternity*, which won the 1953 Best Picture Oscar), but one must remember—these are the types of films which were effectively lampooned in *M*A*S*H* (the movie, not the TV series).

•For more holiday movies, see

the Arts Holiday Movie Preview on pp. 8-9.

THEATER

•*The Rimers of Eldritch*—Right here in Arellano Theater this Friday through Sunday at 8 p.m., the Barnstormers are presenting Lanford Wilson's eccentric play. \$3 general admission, \$2 for students.

•*Annie*—The Notre Dame Preparatory School is presenting its interpretation of one of Broadway's newer chestnuts. One may be jaded by all the adolescent smiling and especially that "Tomorrow" song, but it is a great holiday show for the whole family (providing you have a family).

•The Mechanic—*Buddy: The Buddy Holly Story* is coming to the Mechanic after a successful run in New York. The production features Joe Warren Davis as the Texan troubadour and features most of the Crickets' (that's Buddy Holly's backing band for all you brain-dead pop zombies) best-loved hits. The show's opening night will be a fundraiser to provide health care coverage to children from low-income families.

•National Theatre—The National Theatre has scored a huge coup by hosting a show featuring the music of George and Ira Gershwin before it hits Broadway. The show, *Crazy for You*, features sixteen Gershwin standards, such as "I Got Rhythm" and "Embraceable You," as well as five unpublished songs which were recently released by the Gershwin estate. The show opens on December 18.

ART EXHIBITIONS

•The Baltimore Museum of Art—The BMA is sitting pretty these days. It's Monet juggernaut will continue to produce a sizeable fortune until January 19. Also, look for *Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Drawings* which will run until February 22.

•The BAUhouse—The BAUhouse is presenting a special exhibition entitled *Living with HIV*. The exhibition incorporates wall installations which focus on how the AIDS crisis impacts on the lives and lifestyles of its victims. It opens tonight at 6:30 p.m. and runs until the 22nd.

CONCERTS

•Hammerjacks—Yes, the bar which regularly hosts wet T-shirt contests and bimbos whose life struggle is to be able to count to twenty-one without taking off their shirts is presenting some decent concerts to bid goodbye to 1991. Tomorrow night, the bad boy of comedy/heavy metal

Classical Notes

'Tis the season for classical music! If you want to know some great classical music CDs that would make good gifts for friends or family, I can give you some of my favorites. Rachmaninov's *Symphony No. 2* performed by the Concertgebouw Orchestra with Vladimir Ashkenazy conducting is one of the best CDs I can think of. Recently released by the London label, this is, in my opinion, one of the greatest reasons to have a CD player.

Despite Joshua Bell's feelings about the way he sounds on recordings, I think his CDs are fun and they sound fantastic. He has several out, but I like his Bruch and Mendelssohn Violin Concertos (also on London).

Tchaikovsky's *Symphony No. 5* with Andre Previn conducting the Royal Philharmonic Orchestra is a great CD for those who like the Russian composers. I really like this recording, and it can be found on the Telarc label. Hope this helps make holiday gift-giving a little easier!

A good place to start on coming events in Baltimore is with the Hopkins Symphony Orchestra, which is performing this weekend on December 7 at 8:00 p.m. On the program are Haydn's *Sinfonia Concertante* and Tchaikovsky's *Symphony No. 2*. Bring your ID, because (if I'm not mistaken) Hopkins students get in free. The performance will take place in Shriver Hall here at Homewood.

The Chamber Music Society of Baltimore will be having its second performance of the season on December 16 at 8:00 p.m. Ursula Oppens,

a pianist, will be performing. Works being performed include Beethoven's *Fantasia in G minor, Op. 77*, Schumann's *Sonata in G minor*, and works by Elliott Carter, who will be on hand for the evening. The concert will be in the Meyerhoff Auditorium at the Baltimore Museum of Art. For more information, call 486-1140.

December 7 at 8:15 p.m., the Peabody Chorus and the Peabody Symphony Orchestra with Edward



Polochick conducting will be having a holiday concert at Miriam A. Friedberg Hall at One East Mount Vernon Place. The program includes *Christmas Oratorio* by Heinrich Schütz, Respighi's *Ancient Airs and Dances*, as well as the *Adoration of the Magi* from *Trittico Boticelliano* and *Fantasia on "Greensleeves"* by Vaughn Williams. Tickets are \$10 for the general public and \$5 for students with a student ID. Call the Peabody Box Office for information at 659-8124.

The Peabody Wind Ensemble will be presenting a concert featuring Peter Landgren on the French horn in the Friedberg Concert Hall. The program includes Dvorak's *Serenade in D minor, Op. 44*, Schmitt's *Lied*

and *Scherzo, Op. 54*, HORN! by Thomas Benjamin, and Persichetti's *Symphony No. 6*. Prices are the same as above, and tickets and information can be retrieved at the same number.

Other concert news you can look into at Peabody include the Peabody Renaissance Ensemble performing four centuries of Christmas music in the British Isles on December 13 at 8:15 p.m.; on December 14 at 8:15 p.m. the Peabody Concert Orchestra will be performing with a schedule including Beethoven's *Symphony No. 1 in C Major, Op. 21*, Brahms's *Piano Concerto No. 1 in D minor, Op. 15*; and Hindemith's *Symphonic Metamorphosis*.

The Baltimore Symphony Orchestra is doing its part to keep up the high cultural standards as well. The Vienna Boys Choir will be performing on December 10 and 11 at 7:30 p.m. December 12 and 13 has the BSO performing Vivaldi's *Four Seasons*, Maw's *Spring Music*, and Stravinsky's *Rite of Spring*. Very springy, considering the way the weather has been lately here. Anyway, Herbert Greenberg will be performing on the violin and Christopher Seaman will be conducting that performance. Handel's *Messiah* will be featured on December 18 and 21 at 7:30 p.m. All of the above performances are at Meyerhoff Symphony Hall. Ticket prices range greatly. For more information, call 783-8000.

Hope all your finals go well, and may your vacation be truly classic.

—Sarah Greenberg

Apocalypse Then

Continued from page 9
is based loosely on Joseph Conrad's *Heart of Darkness*, which Orson Welles had wanted to transform into his first feature. Studio officials at R.K.O. thought the project would be too costly, however, so Welles had to settle for making *Citizen Kane*.

Coppola, co-screenwriter John Milius (director of such films as *Conan the Barbarian*) and friend George Lucas (*Star Wars*) transposed Conrad's story to the Vietnam War. The basic story is the journey of an army captain named Willard sent to assassinate Colonel Kurtz, an insane special forces officer fighting the Vietnam War on his own terms.

After firing Harvey Keitel during the first week of shooting, Coppola cast Martin Sheen in the role of Willard, who is shown improvising dialogue while high on alcohol. Halfway through the production Sheen had a heart attack, which Coppola struggled to keep secret from the Hollywood press. *Apocalypse*, into which Coppola had poured most of his *Godfather* fortune, was already being labelled as an unqualified disaster. But Coppola's problems did not end with Sheen.

To shoot the film's spectacular helicopter attack scene, Coppola had cut a deal with Philippine president Ferdinand Marcos to lease the choppers from the Philippine government. During filming, the copters were called away to help fight the Philippine civil war. By the time they were available again, a three-week monsoon had hit the Philippines, destroying the expensive sets Coppola had constructed and putting the production back by months.

To make matters worse,

Marlon Brando, cast to play the part of Kurtz, accepted a million-dollar retainer and then threatened not to show up. He finally arrived several weeks late and tremendously overweight. The final conversations between Kurtz, Willard and an American photojournalist (played by Dennis Hopper) are revealed to have been almost all improvisation. We are shown Hopper, stoned on several different types of drugs, giving Coppola a hard time about his dialogue.

Hopper admits his addictions in one of several candid interviews, as do Sheen and actor Sam Bottoms. Coppola tells of his struggle to keep the film under control as it spiraled beyond his wildest nightmares. Milius talks in his samurai terms of the script and plot, most of which was based on stories of his friends who had been in the war. At one point Milius was recruited by the producers to tell Coppola to cut his losses and come home. By the end of their conversation, Milius reveals, Coppola "had me convinced that this would be the first film to win a Nobel prize."

If *Apocalypse Now* failed to win this final honor, it certainly marked the high-water mark of Coppola's career. *Hearts of Darkness* is not just a great documentary, but a great film in its own right. It will not only inform the generally curious and enlighten students of film, but should dishonor the work of most directors currently working. This includes Coppola, who since 1979 has not produced a film to even pose a minor challenge to the scope and vision of *Apocalypse Now*.

—Andrew Dunlap

Simon

Continued from page 9

easy to forget that Paul Simon is even there. Simon's voice hasn't changed appreciably over the years, though—he still sounds like an innocent choirboy. However, it is his masterful songwriting ability (he also arranged everything on this album) that holds everything together.

The two discs consist of equal parts of more recent Simon offerings and classics from the mid-70s thrown in. "The Boy in the Bubble" (my favorite song from the *Graceland* album) and "I Know What I Know" are testaments to the strength of this band. The arrangements are tight and loose at the same time—the band is precise without sounding exactly like the studio recordings. Further proof of musical prowess is evident on the tricky polyrhythms and cross-meters on "The Cool, Cool River." The Waters singing family harmonize well on "She Loves Me Like a Rock" and "Diamonds on the Soles of Her Shoes," but I wonder if it could have been even better had Ladysmith Black Mambazo been able to make the concert.

Even Simon's old standards are given fresh new treatment—"Kodachrome" and "Cecilia" are rendered in a world music fashion, giving the old songs new life. Only "Me and Julio Down by the Schoolyard" bogs down amidst too much percussion and some pretty silly whistling. "Late in the Evening" is the tour de force of this performance, with a Latin feel and a revamped horn section. And all the baby boomers who grew up with Simon cheer when he delivers his line about toking up. At least some things haven't changed.

Obviously, Simon and his band put as much work into this production, if not more, as they would have if they were making a studio album. The results are nothing short of fantastic. After 25 years in the business, Simon isn't resting on his laurels—rather, he's still growing. A free concert in Central Park just to make a live album? I only wish he didn't wait every ten years to do it.

—Chris Kelley



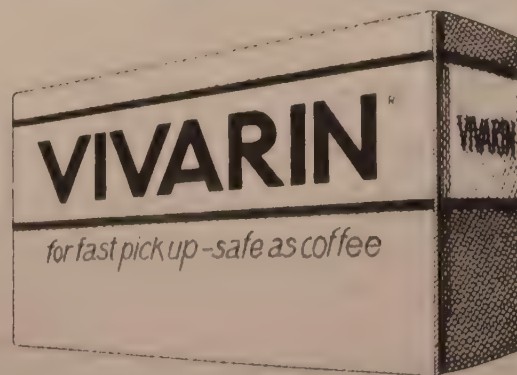
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Features

Psychic Encounter Predicts Disappointment

by Mike Gluck

It was a dark and stormy night. The Hopkins shuttle dropped me off on the corner of Charles and 26th. It splashed me with water as it pulled away from the curb. I glanced down at my dampened jeans, but then my eyes were drawn upwards to the neon sign from across the street. "Lisa R. Palmer, Spiritualist Reader & Advisor," it said.

After ringing the bell for approximately eight and a half minutes, a short pregnant woman dressed in a bathrobe answered the door. I told her I was looking for Lisa Palmer. She told me to come back tomorrow, but I wasn't about to turn back. I told Ms. Palmer that I would really appreciate it if I could just see her for a few minutes. Incidentally, it was 5:20; she advertises that she's open until 9.

She finally agreed to let me in. I entered, took off my jacket, and sat down, noting my distorted reflection in a small crystal ball on the table in front of me. I told her I'd like to have a tarot card and palm reading. She spread the cards over the blue and red paisley tablecloth and, in a somewhat robotic and distant voice, began to predict my future.

She went through the cards as mechanically as she spoke, telling me about my past and my

future. The only problem was that she really didn't tell me anything. She started with my love life, telling me that I my heart had been broken in the past (who's hasn't) and that I would find a girlfriend in July or August. We'll just have to wait and see about that.

Ms. Palmer went on to say that I work too hard—not a bad guess, considering she knew I was from Hopkins. She asked me where I was from (Buffalo) and then told me that I wanted to live in a bigger city. I'm still not sure if Baltimore counts or not. She also told me that I was going away for Thanksgiving. At this point I was waiting for her to predict that I'd get wet when I went back out into the rain.

Although she couldn't say who would win the Superbowl, since she didn't even know who could be in it, she said that we will "stick with the same president" after the 1992 election.

Ms. Palmer conducts tarot card, palm and tea leaf readings. She also does crystal cleansings, a procedure that is meant to cleanse one's aura. I asked her to elaborate on this procedure, and, in layman's terms, I'd have to describe it as a type of car wash for the brain, if you'll pardon the imagery.

When I asked her what type of people normally come to see her, she replied that "you see a lot of



Lisa Palmer can predict the future. (Psych.)

Julian Lee

lawyers, doctors, just normal working people." She had been in business for 15 years, starting her profession from a hobby. "I love it," she said, "helping people with adventures, it's fulfilling."

While this sort of thing may be fun, I think that people could save time and money by doing their own fortune tellings. "How?" you ask. Well, it's easy. Get a flower and start picking off the

petals one by one while saying "I'll get above a 3.8 GPA this semester, I won't get above a 3.8 GPA this semester." This method is inexpensive, easy to do and doesn't involve the Hopkins shuttle. Of course, if you would rather consult with Ms. Palmer, she operates from 11 to 9 Monday through Saturday at 2612 North Charles, and prices range from \$5 to \$25.

Chinese Cuisine While You Wait

by Steve McDuffie

The Pinebrook is probably the most unusual Chinese restaurant you will ever experience. It is a great food value in a different atmosphere; it must be experienced to be truly appreciated. Located in the heart of Hampden, this modest establishment is easy to miss if you aren't looking for it.

One may be taken aback when entering the Pinebrook. The place is small, the benches and tables are unimpressive, and sometimes there are no other customers. Do not let this deter you! The service is friendly, the food is very good and the prices and portion sizes are excellent. The most expensive item on the menu is \$5.00.

The Pinebrook advertises family style famous Peking and Szechuan cuisine. Family style cooking couldn't be more true, as the Pinebrook is operated solely by a husband-wife team. I'm not sure how the "5000 years of cooking" logo on the entrance sign fits in.

Be warned that although the service is friendly, it is by no means fast. Once orders are taken, the woman retreats to the kitchen to begin chopping vegetables. This is as close to "home cooking" as you will ever see in a restaurant. You can witness the preparation of your food as you pass through the kitchen on your way upstairs to the restroom.

If you go in a group, I would suggest ordering several dishes for all to share. The reason is that the dishes arrive one at a time. In a group of 5 or more, it is likely that the person who receives their dish first will be done eating

before the last dish arrives at the table.

As one who enjoys hot and spicy food, I suggest beginning with the hot and sour soup. A serving for two goes for \$2.50. The Pinebrook offers a great variety of chicken, pork, beef, shrimp and fish dishes, as well as a number of vegetarian options. My personal favorites are chicken fried rice (\$3.70) and Szechuan chicken (\$4.75). Either one of these could serve as a meal, and when these are combined with soup or an appetizer, you will walk out very satisfied.

One very important point is that the Pinebrook doesn't have a liquor license. I consider this a big plus, because you are welcome to bring inside unlimited quantities of whatever you want to drink. Thus, you pay store prices rather than restaurant prices for your beverages. There is a liquor store a block east on 36th street. As a courtesy, you should take your empties with you when you leave.

Overall, the Pinebrook is a great place to go with a small group of friends to have good, cheap Chinese food in a quiet setting. It also serves as a great dining spot when priming for a party later in the evening. If the atmosphere does not appeal to you, take-out is available.

The Pinebrook Restaurant
1011 W. 36th Street
467-2499

Food: ★★★
Service: ★
Atmosphere: ★
Price: \$
Overall: ★★★



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Science

The MCAT: One Year Later

What Has Changed?

Just a Bit of Applied Knowledge

by Debra Ferman

It has been a year now since the Medical College Admissions Test (MCAT) has changed its format. "Those people who have a stronger humanities background are likely to fare better on this new type of test," says Leslie Sporn, administrator of the Stanley H. Kaplan Educational Center of Baltimore, in regard to the new MCAT test format first administered in April 1990.

Since the old MCAT exam was a test of memorization with a very heavy emphasis on the sciences, medical schools were looking for a different kind of exam emphasizing "the verbal element." In essence, medical schools were seeking physicians who were good communicators.

The MCAT changes "promote more thinking rather than regurgitation," says Sporn. There is now an equal emphasis between the sciences and verbal aspects. There are two essays in which graders are looking for a logical presentation of information where the responder demonstrates a central idea and is able to support it.

The essay section is graded on a scale of J through T with T as the highest. There are two readers for each essay who give a numerical score between 1 and 6. These scores are then averaged and converted into the scaled letter score.

According to Sporn, 93% of the general population in both the April and September administrations of the exam scored in the mid range of N, O, or P on the essay section.

The exam also includes ten

reading selections followed by questions that relate to the passage and some that do not. The test taker needs to apply his knowledge of science to the given situation. Thus, the new exam has more of a problem solving format.

The other three sections of the exam, verbal reasoning, physical sciences, and biological sciences, are graded on a scale of 1 to 15.

Sporn believes that humanists may be able to have more success on the exam thus facilitating their path towards applying to medical school.

As a result of the new test changes, Kaplan has had more than a 30% increase in MCAT Preparation course enrollment between April of 1990 and 1991.

Since the material on the MCAT is not that of which a student would encounter in every day study, "The more practice one can get," says Sporn, "the more one's skills can get refined." The Kaplan prep course could be an ideal way to prepare. Some students have even decided to add on an extra literature course in their schedules to strengthen their writing skills.

Medical schools seem to be looking for students with other components in addition to a solid science background, such as writing and communication skills. However, the majority of them look closely at two factors: the GPA and MCAT score.

Although personal character, letters of recommendation, and interviews are involved in the decision process, the MCATs do have some degree of bearing on

The Previous MCAT (1977-1990)

A.	Science Knowledge (Bio., Chem., Phys.)	115 Minutes
	break	10 Minutes
B.	Science Problems (Bio., Chem., Phys.)	78 Minutes
C.	Essay (2 - 30 minute Essays)	60 Minutes
	lunch	60 Minutes
D.	Skills Analysis: Reading Subtest	85 Minutes
	break	10 Minutes
E.	Skills Analysis: Quantitative Subtest	85 Minutes

The MCAT

A.	Verbal Reasoning	65 Questions	85 Minutes
	break		10 Minutes
B.	Physical Sciences	77 Questions	100 Minutes
	lunch		60 Minutes
C.	Writing Sample	2 Essays	60 Minutes
	break		10 Minutes
D.	Biological Sciences	77 Questions	100 Minutes
Total Time: 425 minutes (7 hours, 5 minutes)			
Total Test Time: 345 minutes (5 hours, 45 minutes)			

JHU Students Find the New MCATs Fair

by Frank Lee

"It was a fair test because it placed more emphasis on writing," commented Scott Haag, who took the Medical College Admission Test (MCAT) in April and September of '91.

Starting last year, the new version of the MCAT incorporated two writing samples as part of the test, unlike the previous ones which focused more on the sciences.

According to Peter Joo, who took the MCAT in September '91, "I like the new format better because it's more balanced." However, not everyone agrees. Brian Pien, who also took the test in September, felt that "it was very stressful. You have to do a lot of problems in less amount of time."

As for the difficulty of the test, Pien said verbal reasoning was the hardest part because there was "too much to read." On the other hand, both Haag and Joo thought the science sections were the more difficult ones. According to Haag, "At Hopkins, you're less prepared for biological sciences, specifically the human anatomy."

But overall, the old MCAT is all but forgotten. Students are content with the new test and work towards doing well with the new conditions. The Stanley H. Kaplan Educational Center readily adapted to the changes.

Students had differing opinions on the effectiveness of the Kaplan course. While Haag, who didn't take the Kaplan course, believed that "it might have prepared me better," Pien thought that "it wasn't worth \$600." Study from books, he continued, "was more helpful than the session because they added structure to my study."

As for Joo, "It's only worth it for people who are not organized. Kaplan only gets material organized for you." In retrospect to his performance on the MCAT, he commented, "I could have done the same without the course."

And their suggestions for taking the MCAT? Haag: "Allow yourself plenty of time to review for the test;" Pien: "Don't study too much;" and Joo: "Get lots of sleep. Rest matters on a long test."



Loren Rieth

Freshman Nick Abbratozzato launches his vehicle, a plastic grape, for his Mousetrap-Powered Vehicle Project in Introduction to Engineering. The grape with its ball bearing payload sped over 74 feet at around 10 meters per second, powered solely by a mousetrap.

acceptance.

The MCAT format has been changed in the past; the previous one was just a revision of an even earlier test. The MCAT will most

likely will be changed again in the future. On the whole the MCAT will not change the admission process. It will just select a different group of people.

But fear not. Unlike the past, MCAT exams are now released to the public. And if that doesn't console you, just remember: That's life.

Why Choose Graduate School?

Informal Session Answers Students' Questions

by Johnny Wong

On Thursday, November 21, the Hopkins Organization for Minority Engineers and Scientists (HOMES) sponsored an informal forum on the question, "Why choose graduate school?" in the AMRI Multi-Purpose Room. HOMES gathered together eight professors and graduate students from the engineering departments to speak about the topic.

In the forum, each speaker spoke about their background and experiences with graduate school. The general consensus among the speakers was that graduate school was a unique experience, a step up beyond college.

It would seem that many college students aren't prepared for "real life" after graduation, and graduate school is a place for a person to settle in. One professor said, "[graduate school] is a really unique opportunity that you have open to you."

Some of the reasons for graduate school can be simplified to an issue of economics. One speaker said, "If you wanted to work for IBM or Bell Labs, you needed a doctoral degree in your field just to apply." The person with more education will probably end up with the job rather than the college graduate.

Long term job security can be assured with a graduate school education instead of only a college education. The money will most definitely be greater in the long run.

Graduate school can also be a source for contentment. For one professor, it meant "to be able to set your own goals and pursue, no job will ever offer this opportunity." It also represents the highest education available for a person to pursue his or her interests to the fullest extent.

For many people, their goals and interests are not too defined and for others, they don't have any idea what to do with their lives at all. In the engineering fields, many internships are available to give students a flavor of "experience in industry."

Many argue that taking a year off after college to enter the real world for an engineering job might give a person an interesting view of practical applications of studied material. The panel of speakers disagreed with this. One person said, "You get rusty after a while." It was advised by all the members of the panel to get your education out of the way first then deal with the job world later.

The forum continued with a light discussion of what graduate

school was like and how a prospective student was to get into graduate school. In general, graduate school was an extension of college, but better.

In many cases of graduate school applicants, the money situation was very tight, so a person should apply for financial aid early. A very foolish thing to do is to hope the school will give some money. Some schools have based this as the rejection factor.

Good applications would have to include strong recommendations. The ability to work well with others and as an assistant proves to be extremely valuable. Extra-curricular are apparently useless to some of the members of the panel who are also admissions directors.

Flu Season, Time For Flu Shots is Here Says ALA

With everyone attending holiday parties and family dinners, 'tis the season for influenza. According to the American Lung Association® flu viruses are at their peak during late December through mid-January.

Influenza and pneumonia combined have ranked as the sixth leading cause of death in the United States since 1979. At greatest risk from severe effects of influenza are the following groups: adults and children with chronic disorders of the heart or lungs, including children with asthma; residents of nursing homes or other chronic-care facilities; otherwise healthy individuals 65 years of age or older.

Physicians, nurses, and other personnel who have contact with high risk persons, as well as household members, including children, also need to be vaccinated because they can transmit influenza to high risk persons.

"Anyone can get influenza," said E. James Britt, M.D., member of the American Lung Association of Maryland adult lung disease committee. "Because the flu has an incuba-

tion period of only a day or two, it can be spread even before a person develops symptoms."

To be protected, the American Lung Association of Maryland recommends that high risk individuals get their flu shot immediately. But if a person gets the flu, the usual advice is to stay in bed and drink lots of fluids. The anti-viral drug amantadine, prescribed by a physician, is useful for treating someone who is exposed to influenza A, particularly if it is given as soon as possible after the exposure. Taken early, it can shorten the length of the illness and reduce the severity of the symptoms.

"Flu can be prevented with early vaccination," said Dr. Britt. "It's not too late to get your flu shot. Vaccine is still available from your doctor or health department."

For further information about influenza, call the American Lung Association of Maryland, 1-800-492-7527 (toll free in Maryland).

—Reprinted with permission of the American Lung Association of Maryland.

The Squid

Why is this column called *The Squid*?

To tell the truth, no current Hopkins undergraduate really knows. Ever since I can remember, the Science column has always been entitled the Squid.

From what I hear, the name is derived from the stereotypical premedical student. Of course, everyone knows that the stereotypical premed eats, lives, and breathes on C-level next to or in the Science Reference Room.

This of course causes the premed to have a waxy, pale complexion. Not to mention the strained, bugged eyes. But they know everything, and tell everyone about it.

Pale premeds on C-level. C-level. Sea level. Get it? Thus the Squid.

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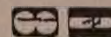
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Sports

A Gryz-ly Win: Jays Hold Off NYU, 57-48

by Ethan "Juice" Skolnick

The Jays were expected to struggle while they adjusted to life without four long-time starters.

So much for expectations. Center Frank Grzywacz scored fifteen points and added nine rebounds as the Jays used a stifling defense and escaped with a 57-48 victory over visiting New York University Tuesday night.

Hopkins, which stunned heralded Hamilton 93-84 (*Sports Illustrated's* fourth-ranked Division III team) the previous week, now stands at 4-0.

"We were lackadaisical against NYU," co-captain Mark West said. "Our defense is playing great, though, and it's keeping us in games."

Grzywacz's solid effort com-

pensated for a subpar perimeter performance by the Jays, who converted only 3-of-18 treys. With Coach Bill Nelson's "posse"—Michael Rotay, Luke Busby, and Jay Gangemi—firing mostly blanks, Hopkins pounded the ball inside and Grzywacz responded.

For the season, Grzywacz is averaging 14.5 points and 11.8 rebounds/a game, despite falling into occasional foul trouble. In the Hamilton game, he was whistled twice early, but came back strong in the second half.

Playing with four fouls in an 89-65 romp at Goucher, Grzywacz turned in a nearly flawless performance, recording 23 points and 18 rebounds (7 offensive). Even more impressive were his eighteen shots, an unheard-of number for a big man

during 1990-91, when the offense was (Andy) Enfield-centric.

Gangemi, the only holdover from last year's starting five, leads the squad in scoring at 18.0, and is second with 7.5 rebounds a game. Any doubts about his ability to return to 1989-90 form have been silenced by a .542 field goal percentage, including .389 from three-point land. Gangemi was named Most Valuable Player of the Blue Jay Classic.

Busby tops the Jays with 4.5 assists and has contributed 13.5 points. Oddly enough, he's shot better from three-point range than from two (.389 to .304). His backcourt running mate, Rotay, hasn't really gotten out of first gear yet. At Goucher, Rotay fouled out in thirteen minutes without scoring, and Danny Knee was called upon to replace him.

"Don't get me wrong, we really need Rotay," West said. "But Danny Knee has been superb."

Knee, little more than a splinter collector a year ago, has teamed with Brian Markey, giving the Jays a potent 1-2 back-up backcourt punch. Knee is 7-for-10 from the field, and 8-of-9 from the line. When Hamilton challenged the Jays in the second half, Knee came off the bench to give Hopkins five minutes of spectacular play, with six points and a pair of key steals. Markey added nine points.

The Jays are confident that they can head into intercession with a 6-0 mark, despite a date with dangerous Widener on the road.

"Any UAA game is tough," Grzywacz said. "We just have to keep rebounding."



Donna Williamson

Luke Busby dribbles during his 20-point performance against Albright.



Ken Aaron

E-Knuppel-ready: Sylvia's been the star for the Lady Jays.

Knuppel Carries Lady Jays to 4-0

by Ethan "Juice" Skolnick

The Lady Jays survived a sluggish first half to topple Western Maryland 62-51 Wednesday night and lift their perfect record to 4-0.

Women's Basketball

The Lady Jays held the Terror to 33 percent shooting, which was crucial, considering that they got off seventeen less shots. This was due to a 29-19 turnover disadvantage, stemming from overall sloppy play.

At halftime, though, Nancy

Blank's squad regrouped, and stopped treating the ball like a hand grenade in the final 20 minutes.

Forward Sylke Knuppel led Hopkins with 16 points and 12 rebounds. Her frontline partner, freshman sensation Sarah Stroman, added 14 points and 8 boards.

Knuppel, who battled injuries in the preseason, is averaging 22.3 points, 8 rebounds, and 3.3 steals a game. She's also connected on 8-of-15 of her 3-point attempts, and scored a season-high 35 against Delaware Valley.

Stroman, shooting 58 percent, has been equally productive on the glass, pulling down 6.8 rebounds to go with her 10 points

per game.

The play of another freshman, guard Lisa First, has been a pleasant surprise. In only 19 minutes of action, First is averaging 8.3 points, including a 19-point outburst against Franklin and Marshall.

Guard Kerri McTiernan has struggled with her shot, and her field goal accuracy has dipped to 30 percent. But defensively she's been spectacular, recording five steals per outing.

After hosting Emory this Friday, Hopkins will be idle for over a month until they return to face Carnegie Mellon on Saturday, January 4.

Fencers Stick it to Virginia Trio

by News-Letter staff

The Hopkins men's fencing team started their duel meet season at home over the weekend of the 23rd with a thorough trouncing of three M.A.C. schools from Virginia.

Fencing

Hopkins lost a number of fencers this year, and it was feared that the young team might not be as strong as in previous seasons. The scores, however, seem to indicate that the Blue Jays are still keeping up their winning tradition.

Virginia Polytechnic fell to the Jays 18-9. The Virginia Military Institute lost 21-6, and the University of Virginia fell 22-5. Not one of the Hopkins weapon squads, foil, epee, or saber, lost to Virginia schools.

The epee team, led by senior Jason Coleman, who went undefeated 5-0 for the day, defeated V.M.I. 7-2, V.P.I. 6-3,

and blanked the University of Virginia 9-0. Sophomore Mike Fleisher was 4-1 for the day, junior Ron Spring was 4-2, and sophomore Seth Joseffer won his bout to make him 1-0.

In foil, Hopkins also kept up its end against the Virginia schools. V.M.I. fell 7-2, the University of Virginia was beaten 6-3, and the Hopkins foilmen made a dramatic comeback against Virginia Polytechnic, winning five straight

bouts in a row to turn a 0-4 deficit into a 5-4 victory.

Foil Captain Rich Millhiser was 6-3. Matt Rosin fought his way to 7-2, and in his first set of duel meets, sophomore Peter Baek battled to a winning record at 5-4.

The Saber team, with only one returning starter, was expected to be the weak link on the Hopkins fencing team this year, but in his first saber season Frank Lai was

the surprise standout for the day. Lai went undefeated at 8-0 to help carry Hopkins saber to 7-2 defeats over all three M.A.C. schools. Saber captain Rob McLay was 7-1, and sophomore Rick Drasch was 4-4.

The Jays now hope to continue their winning streak when they take their swashbuckling skills on the road after Christmas break. Their next meet is against Baruch on January 15.



Donna Williamson

Epee, saber, and foil all excelled against UVA, VPI, and VMI.

Rifle Shoots at Club Stigma, Kutztown

by Ann Schutz

Perhaps the reason that most people think of rifle as a club, and not a varsity sport (which it is), is because most people don't know how to relate to the sport of shooting.

You have previous experiences involving football, baseball, basketball, and even if you've never played water polo, you probably know how it's played, or at the very least you know that it's a sport.

Not so with rifle—a sport? You probably think of unintelligent, unshaven men, flannel-shirted and beer-gutted, blowing away Schlitz cans when the hunting season is over.

In reality, target shooting is a sport that requires great discipline. Since we can't all learn this in the range, which is pretty small, I will attempt to provide you with experiences through the valuable medium of the printed page, literally.

Tear off a small portion of the *News-Letter* and roll it up to about the size of a spitball. (Those of you who enjoy reader-participation may tear out an entire article, though not this one.) Now look for an "o" in one of the headlines on this page. Holding the paper an arm's length away, take careful aim at your target, keep both eyes open (to reduce eye strain), concentrate, think hard about controlling your aim, slow your breathing, and fire.

To give a more accurate picture physically, you should be doing this from three different positions. To better understand a shooter's mental environment, you have to do this repeatedly for at least an hour and a half, sometimes for as long as five hours.

Obviously, this is a simplification. On the rifle team, the target is fifty feet away, the gun weighs twelve pounds, and the spitballs are bullets. As with any sport, ability to concentrate and focus is crucial.

It is not a spectator-sport. In fact, you would not be allowed to cheer, but this doesn't mean that you cannot support the rifle team. Basketball and football may have cheerleaders, but the rifle team has guns... and they don't like being called a club.

Now that you have shooting experience, you can make sense of the scores fired this past weekend. The Jays shot at Kutztown University, three hours north into windy Pennsylvania.

Junior Andrew Bernstein shot his personal best at 547, hitting a 100 and a 98 prone, 78 and 90 standing, 89 and 92 kneeling. His was the high score of the match and set a new school record since the target change eleven years ago.

Sophomore Evan Bynum slipped to a 483 this week but was compensated for by freshman Howie Turner's impressive 501, the first 500-plus score for a freshman in many years.

Two relative newcomers to the shooting world, sophomore Gale Tuper and freshman Mike Reiss, shot a 435 and 467, respectively. If not for problems with the standing position, they both would have scored around 500.

The team's aggregate, comprised of the top four scores, was 1998, which just lost to Kutztown's 2038. The fact that Bynum had a bad day, and that sophomore Brad Plecs was absent, demonstrates that Hopkins could have taken this match.

No Doubt: Miami #1

by Amol Bapat

- 1 Miami—The #1 team, period.
- 2 Washington—2nd best, period.
- 3 Florida—Made Casey Weldon's insurers cringe.
- 4 Michigan—Easily crushed Ohio State.
- 5 Penn State—Find a QB, next year might be kinda cool.
- 6 Texas A&M—McWilliams retires after Gardere fails to move offense.
- 7 Florida State—What a waste of talent, time, and energy.
- 8 Iowa—Gee, what fun to play on Dec. 30 and not Jan. 1.
- 9 Alabama—Will be recruiting giant in the spring.
- 10 Tennessee—The Commodores have stylish outfits.

Comments

FSU vs. Florida—Florida's defense line (one of the best in the nation) played pinball with Casey Weldon all afternoon, but FSU once again choked at the goal line. They had two weeks to prepare the game plan, and not a single trick play or misdirection. For the second game in a row, Tyrell Buckley blew an assignment. By the way, there was no NL last week, but I did call the mild upset win of Florida over FSU—ask Stan Wu.

What are the pollsters thinking?! Miami defeats the consensus #1 away and is now losing ground to Washington. Look, you do not have to like Miami to realize that it is the best big game team in the country. They have played a tougher schedule than Washington with a relatively inexperienced team. Miami probably lost a few votes for their lack of class vs. San Diego State.

Bowl Predictions

- California Raisin Bowl
- Fresno State (-14) 42 Bowling Green 14
- Jeep Eagle Aloha Bowl
- Stanford (-4) 31 Georgia Tech 17
- Blockbuster Bowl—Roll Tide!
- Colorado 10 Alabama (+1) 16
- Poulan/Weed Eater Independence Bowl
- Georgia (-7) 20 Arkansas 6
- Gator Bowl
- Virginia 13 Oklahoma (+2) 20
- Liberty Bowl
- Miss. St. (-10) 27 Air Force 13
- Thrifty Car Rental Holiday Bowl
- Iowa (-5) 38 BYU 31
- Freedom Bowl
- San Diego St. (-1) 24 Tulsa 20
- John Hancock Bowl
- UCLA 24 Illinois (+7) 21
- Domino's Copper Bowl
- Baylor 13 Indiana (+3) 24
- Peach Bowl
- East Carolina (-2) 31 NC State 13
- Florida Citrus Bowl
- California 13 Clemson (+2) 20
- Hall of Fame Bowl
- Syracuse 21 Ohio State (+4) 24
- Mobil Cotton Bowl
- Florida State 24 Texas A&M (+7) 27
- Fiesta Bowl
- Penn State 24 Tennessee (+3 1/2) 21
- Rose Bowl
- Washington 20 Michigan (+7) 17
- USF&G Sugar Bowl
- Florida (-6) 38 Notre Dame 17
- Federal Express Orange Bowl
- Miami 24 Nebraska (+10 1/2) 14

Last week 1-0, vs. spread 1-0. Season 8-4, vs. spread 7-5.

Smith Qualifies for Postseason in Rout of Catholic

by Aaron Goldenberg

Co-captain Jay Smith became the first member of the Hopkins' swim team to qualify for the post-season NCAA Division III Championships in Buffalo next March as he lead the Hopkins charge against Catholic with a time of :53.83 in the 100 yard backstroke. The Jays went on to trounce Catholic by the combined score of 255-136.

Swimming

The Hopkins men won eight out of eleven races while the women took ten events. Both teams placed second in the remaining events.

The meet opened with Hopkins taking wins in both 400 yard medley relays. Haynes, Batchelor, Krause, and Shelly Yogeve finished with a time of 4:15.24, while Smith, Stefansic, Peterhansl, and Maron cruised in at 3:40.84.

Next in the 1000 yard freestyle, Matt Mabie turned in a gutty second but did not quite have the stomach to catch Catholic leviathan Kevin Saatman. Chris Willoughby took third and Fred

Nucifora finished fourth.

For the women, freshman Beatrix Jones won her first inter-collegiate race with a dominating 11:34.25 performance, a full 30 seconds ahead of the next placed finisher, fellow freshman, Joanna Hughes. Despite a tremendous effort, sophomore Mary Feaver was barely nosed out and denied the 1-2-3 finish.

In the 200 yard freestyle, Carey Krause won her first of two events with a time of 2:00.35, and Lynn Bisignani took third.

The Hopkins men got their first of two 1-2-3 finishes in this event. Marty Maron won the event in 1:48.82, and senior co-captain Scott Herrick finished second, just nosing out sophomore Paul Hanna.

Brian McGloin won the 50 yard freestyle in 23.22 beating senior Lars Hondorf who finished second. For the women, Whitney Jordan took first in 25.96, and Shelly Yogeve finished third.

In the 200 yard individual medley, the women had an exciting 1-2-3 finish with senior co-captain Betsy Batchelor besting sophomore Carol Haynes by 15/100 of a second. Fellow sophomore Jen Geiger took an easy third.

For the men, Jim Stefansic won



Donna Williamson

Against Catholic, Hopkins dominated most events, including the breaststroke.

his first of two races with a time of 2:02.06.

The men took their second 1-2-3 finish in the 200 yard butterfly with Koko Peterhansl besting Brian Mailloux by 1/2 second in 2:01.18. Paul Hanna easily finished third, a full 16 seconds ahead of the first Catholic finisher.

For the women, senior Aileen Bryla finished second in 2:31.98.

In the 100 yard freestyle, Carey Krause took her second win with a time of 55.29. Senior co-captain Danielle Bird finished a close second. For the men, Ross

Pulkrabek also finished second in 51.91.

Having already earned his trip to the NCAA's, Smith relaxed with a six second win in the 200 yard backstroke, and senior Allan Gardiner finished third. For the women, Carol Haynes had an easier time with a twelve second 2:14.06 victory, and Jen Geiger took another third.

In an uncharacteristic lineup maneuver, Coach George Kennedy sent breastroker Jim Quinn up against Catholic's Saatman in the 500 yard freestyle. Despite a close race most of the way, Quinn

was not quite able to handle what Kennedy described as "one of the biggest guys I have ever seen."

Deano Visoni finished third with Fred Nucifora on his tail in fourth. For the women, Beatrix Jones amazed the crowd, again, with another 30 second win finishing in 5:38.68.

In the 200 yard breaststroke, co-captains Betsy Batchelor and Danielle Bird took a 1-2 finish. Bird, the artist of close finishes, took second by 13/100 of a second. For the men, Stefansic won his second event in 2:17.68, and Scott Herrick finished third.

BIA NOTES

To start off, I'd like to finish off some very, very old business. The Plague won the independent BIA football championships. There, I said it Webber, so call off your goons.

Next, Sludge II (led by Paul Reynolds, Pete Giacobbe, and Erwin Kuo) and DU have dominated the independent and fraternity divisions, respectively, as of late. Both teams posted victories in indoor soccer and the ping-pong tourney. This has helped Sludge II close the gap on the front-running Wild Cards and helped DU widen its lead on the rest of the fraternity league.

In dorm action, 7 East (led by Laura Christie) won indoor soccer in a 1-0 thriller over 5 West (a.k.a. Thunderstruck). Despite the loss, 5 West maintained its huge advantage in the dorm league.

Finally, volleyball will continue next semester and this weekend's 2-on-2 basketball tourney will wrap up the first half of the BIA season. Sign-ups and times are at the cage until 7 p.m. today. Any questions, problems, call me at 366-3683.

—Raj Abrol

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The Women's Studies Program and the Ford Foundation invite applications from Hopkins undergraduates for three fellowships for independent research projects on topics related to women or gender. These fellowships will carry a stipend of \$1800 for the student and \$600 for the faculty advisor. The project may be conducted over the summer and during the fall 1992 semester. It may be organized as an independent accredited course or as part of an honors or senior thesis project. In the case of honors or senior thesis, the project may extend to spring 1993. Seniors graduating Spring 1992 are not eligible.

Interested students should submit a description of their project (3 page maximum) and a brief letter of endorsement from a faculty sponsor to the Women's Studies Office (300 Jenkins) by April 6, 1992.



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Well, kids, looks like this is it. Your beloved QM is hanging up his proverbial cleats. But shed no tears for him; because he's gonna be OK. No quiz this week, but I'd like to take a couple of parting shots if I might.

Shot to Mr. “Sure, my life revolves around these silly quizzes, doesn't yours?” Quan once again for your endless tearful tirade. Once again, get a life. Shot to David “What's my skin color?” Duke for his decision to throw his name in the hat for a run at the presidency. Does any one with an IQ higher than that of a green pepper support this guy? Shot to Mr. Dave “Watch me sky” Ross for his obnoxious, if loyal, support of any New York sports franchise, much less the Giants. Best of luck next year, Dave-o. And finally a shot to the New York Mets for signing Bobby Bonilla to a \$29 million contract. Firstly, their pitching staff has seen the best of Gooden come to a pass; they don't need another switch hitting thirty-homer guy with a suspect (at best) glove. And second they have set what will prove to be a precedent disastrous to all professional sports. When Bill Wegman gets a multi-million dollar contract for a 50-51 lifetime record, doesn't that tell them something is amiss? Is free agency the future for all sports? What does the future hold? How the hell should I know?!? I'm just the Quizmaster and I'm signing off. See Ya.

Our final winner is Nicole “Shoulda seen me Twistin' in the Fifties” Benham. Hey, Nicole, enjoy that big case o'suds. The Answers . . . 1. Milwaukee 2. Bill Haley & the Comets 3. Jukebox, payphone, phonograph, etc. 4. Inspiration Point 5. Mr. Musk 6. Thought he was allergic to them. 7. Pinky Tuscadero 8. The Malachi Brothers 9. Rented out his room. 10. Wrote a note saying Ralph was nearsighted. 11. Black 12. Mary Jane 13. Jeny Piccolo 14. Jefferson High 15. Owned a hardware store. 16. Pat Morita 17. Burned down. 18. Chachi threw an apron on the grill. 19. Fonzie had a screen test (“To be the next James Dean”). 20. Waterski jump over a shark pen. Bonus: Night Shift; Win a case of Beer and \$10 worth of munchies.

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Hey You!!! Would you like to make a difference at Hopkins? Apply today to be an **MSE Symposium** co-chair for 1992. Details on the Student Council door. ????'s, call Jessica Oyugi at 467-7602. Deadline has been extended to Friday, December 13, 1991 at 5 p.m.

The Spectator will have its monthly meeting in the Executive Room at 9 p.m. on December 11.

APT Peer Counseling is ready to help you. Stop by our room in Baker dorm's basement and talk about whatever is on your mind. If you can't come to us, call our Talkline at 516-8001. We're available 7 p.m.-1 a.m., Sunday through Friday.

JSA Orthodox and Conservative Services: Friday Night at 4:15, at the Kosher Dining Hall AMR I. Services followed by dinner.

Attention Students!!! There is still time to gripe about your classes and professors. Come to the last **Student Council Education Committee** meeting for the semester this Tuesday, Dec. 10th, in the Wolman meeting room at 7 p.m.

A Great Gift Idea! The Gift That Gives All Year!! **Entertainment Books 1991** Save 50% on movies, dining, sports, Baltimore attractions, and more! An American Cancer Society fundraiser. \$35 each. Call Beth Seeley at 254-6518

Tickets to the following are available through the **Peabody Box Office:** Peabody Symphony Orchestra & Peabody Chorus, Saturday December 7 at 8:15; Peabody Wind Ensemble, Wednesday December 11 at 7:30; Peabody Concert Orchestra, Saturday December 14 at 8:15 p.m.

If you want to be a DJ or just help with a radio station, come to the **Student Radio Programming Committee** meetings, every Tuesday at 8 p.m. in the SAC Lounge.

Money? Whazzat? Find out what it is and where you can get it (for the **Student Radio Club**) at our Business Committee meetings Wednesdays at 8 p.m. in the SAC Executive Room.

It takes a special breed of young men and women: those committed to be the best. They do more before 9 p.m. than most students do all day. Yes, the young, the proud, the reckless: the members of **Taekwondo**. See the pride in their eyes, the fury in their fists at the Taekwondo Belt Test—Sat. Dec. 7 at 4 p.m. Questions? Call Jay at 243-3205 or Vivek at 366-2638.

Tired of Studying??? Come take a break with **Alpha Phi** on Wednesday December 11 from 9-11 p.m. in the Garrett Room, MSE. Lots of refreshments, open to everyone.

Fall Concert—**The Octopodes** a capella singers will perform tonight (Friday) in the Great Hall, Levering Hall, at 8 p.m. JHU students free; \$2 general. Catch the Octopodes' final performance of the semester before you start cramming for finals!

So, you've finally made it to the end of another grueling semester. (Unless you're a Freshman, in which case you've got it easy!) So celebrate by coming to the **Comic Book Club's** “He Sees You When You're Sleeping” meeting (Sandman anyone?), 6 p.m. on Tuesday in the Little Theater. Call Morpheus at 243-7518 for details.

Join the **International Community** at Hopkins for lunch. Every Wednesday in Conference Room A in Levering at noon you can meet with graduate students from other countries. Bring a bag lunch or buy your own. Call x5122 for additional information. Sponsored by the Program for Effective Teaching in English of the International Office.

Science Policy or Social Policy for Women in Science: From Historical Case-Studies to an Agenda for the 1990's is a workshop sponsored by NSF—Programs for Women at the Johns Hopkins University, Homewood Campus on December 6, 7, & 8. For further details call History of Science at 516-7501 or Pat at 516-7340.

The Dean's Lecture Series will present Stephen B. Baylin, M.D., Professor of Oncology and Professor of Medicine, on Monday, December 9 at 5 p.m. in Hurd Hall at The Johns Hopkins Hospital. His topic will be “Aberrant DNA Methylation—A Cause of Tumor Progression?”

Have you written a monologue, a scene, or a short play? If so, submit to **Witness Theater**. Chosen material will be produced and performed during the first weekend in April. Submissions deadline is Dec. 9, put them in the Witness Box in the Student Union. Questions? Call Rebecca at 467-8616 or Andrew at 467-3684.

The Johns Hopkins **International Folk Dancers** host International Folk Dancing every Sunday night in the Levering Great Hall. Admission is \$1. Teaching from 8-9 and requests from 9-11 p.m. Call 483-1923 for more information. Sponsored by the Office of Student Activities.

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